



**The Year in American Music
1946–1947**

THE YEAR IN
American
Music

1946 - 1947

EDITED BY JULIUS BLOOM



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IN MEMORY OF

Samuel W. Bloom

WHO FOUND IN MUSIC

THE LANGUAGE OF THE GODS

Foreword

THIS IS A YEARBOOK in the literal sense of the word. Its purpose is to provide, in permanent book form, a record of the major events and ideas that transpired during the year in a given area of interest—in this case, the field of music in the United States. The present volume, a maiden venture, restricts itself to what is commonly called the "winter season" and covers the period from September 1946 to May 1947, inclusive. In subsequent issues the main body of the yearbook will be supplemented by a special section dealing with that rapidly growing phenomenon in our musical life, the summer season.

Consistent with its purpose, then, this book presents the bulk of its information in strict chronicle form, with related events tied together by means of cross references. Ample provision has also been made for that multitude of data which cannot be incorporated logically into a calendar order. Such information is treated comprehensively in the eight special appendices of the book.

Though the appendices aim toward completeness, the main section of the yearbook makes no pretense of being encyclopedic. In this respect, the editor has exercised his prerogative of selecting those events which, as a cumulative story, determined the main stream of our musical life during 1946-1947, together with its principal tributaries and occasional stray rivulets.

Throughout the book the stress lies on formal concert activities, with greatest attention being paid to new developments and personalities. However, an account is also given of those areas in

which music is playing a rôle of increasing importance, particularly radio, theater, and motion pictures. Interrupting the chronicle at frequent intervals will be found paragraphs of explanatory matter that provide the reader with either background or perspective on the item under discussion.

The information given in this book has been gathered from numerous sources, a process often entailing extensive investigation and some heartache before the ultimate fact could be secured. Thanks are due in large measure to the many individuals and organizations that provided answers to our questionnaires and other letters of inquiry. In largest measure, however, the thanks go to the special staff made available by the publishers, Allen, Towne and Heath, Inc., which sifted and collated the mass of material accumulated over the past nine months. The function of the editor has been primarily to organize the yearbook as a whole, to plot its course, to puzzle over frequent contradictions, and to assume responsibility for all errors of judgment.

J. B.

EVENTS IN THE CHRONICLE

September

- | | |
|--|---|
| 3. Death of Moriz Rosenthal
Saratoga Spa Festival | 13. Yaddo Festival |
| 5. Richard Tauber on Broad-
way | 17. San Francisco Opera Com-
pany |
| Major Films of Musical In-
terest | 19. New York City Opera
Company |
| 7. Menahem Pressler Wins
Debussy Prize | 23. New York City Sym-
phony Orchestra |
| 8. Opening of the New York
Season | 28. Double Bass Recital by
Ludwig Juht |
| | 30. Chicago Opera Company |

October

- | | |
|--|---|
| 1. Bach Series by Rosalyn
Tureck | Philadelphia Orchestra
"Invitation to Music" |
| 3. Chicago Symphony Or-
chestra | 5. Visiting Soviet Artists,
Zoya Haidai and Ivan
Patorzhinsky |
| New York Philharmonic-
Symphony Orchestra | 6. "Music at Midnight"
American Début of Chris-
topher Lynch |
| 4. Boston Symphony Orches-
tra | |

- Début and Encore Concerts
- Jubilee Day at Fisk University
7. 200th Anniversary of Birth of William Billings
10. American Première of Manuel Rosenthal's *Musique de Table*
- Revival of Richard Strauss's *Ariadne auf Naxos*
11. 50th Anniversary of Bruckner's Death Observed in Boston
12. Return of Myra Hess
- Cincinnati Symphony Orchestra
14. Worcester Music Festival Williamsburg Festival
15. Kansas City Philharmonic Orchestra
16. National Symphony Orchestra
Heifetz as Song Writer
17. Cleveland Orchestra
18. Première of Aaron Copland's Symphony No. 3
- Pittsburgh Symphony Orchestra
- St. Louis Symphony Orchestra
21. Fall Symposium of American Music in Rochester
- Meetings of CISAC and FISAC in Washington
- Seattle Symphony Orchestra
22. Première of Marcel Poot's *Sinfonietta*
24. Detroit Symphony Orchestra
25. Première of Roy Harris's *Celebration*
- Minneapolis Symphony Orchestra
26. Return of Guiomar Novaeas
- American Début of Paul Loyonnet
27. Première of Anis Fuleihan's *Melody for Winds*
- NBC Symphony Orchestra
28. Recital by Anis Fuleihan
- Première of Alex North's *Morning Star*
29. "Souvenirs and Echoes of the Metropolitan"
- Premières of Manuel Rosenthal's *Saint Francis of Assisi* and Prokofiev's *Ode to the End of the War*
- Denver Symphony Orchestra
30. Baltimore Symphony Orchestra
- Tibor Serly's *Sonata in Modus Lascivus*
31. Special Concert Version of Debussy's *Pelléas et Mélisande*

Première of Max Wald's
In Praise of Pageantry

Rochester Philharmonic
Orchestra

November

1. Première of Louis Gesensway's Concerto for Flute and Orchestra
2. The Duluth Symphony Orchestra
3. Modern Music Suspends Publication
4. Indianapolis Symphony Orchestra
5. New Friends of Music
6. Dallas Symphony Orchestra
7. National Orchestral Association
8. Camilla Williams
9. Death of Sigismond Stojowski
10. Chopin Cycle by Alexander Brailowsky
11. New Orleans Symphony Orchestra
12. Columbus Philharmonic Orchestra
13. Première of Arne Oldberg's Concerto for Violin and Orchestra
14. "The Midnight Special"
15. San Antonio Symphony Orchestra
16. Revival of Bellini's *Odio la Pastorella*
17. Return of Georges Enesco
18. Metropolitan Opera Company
19. Première of Lukas Foss's *Pantomime*
20. Revival of *The Marriage of Figaro* at the Metropolitan
21. Los Angeles Philharmonic Orchestra
22. San Francisco Symphony Orchestra
23. Revival of *Eugene Onegin*
24. First American Appearance by Zoltán Kodály
25. Début of Set Svanholm at the Metropolitan
26. Première of Gretchaninov's *Festival Overture*
27. Débuts of Renée Mazella and Claramae Turner at the Metropolitan
28. Retirement of Hugh Brown, Superintendent of the Metropolitan
29. Retirement of Henry T. Burleigh from St. George's Church
30. Premières of John Lessard's *Box Hill Overture*, Vladimir Dukel-

- sky's *Ode to the Milky Way* and Alex North's *Revue for Clarinet and Orchestra*
20. Revival of Ravel's *l'Enfant et les sortilèges*
Set Svanholm in *Tristan and Isolde*
21. Entire Recital of Music for Unaccompanied Violin by Ruggiero Ricci
22. Première of Ernst Křenek's Concerto No. 3 for Piano and Orchestra
American première of Zoltán Kodály's *Peacock Variations*
23. Première of Lionel Barrymore's *Piranesi* Suite
Stravinsky's *Oedipus Rex*
American Première of John Antill's *Corroboree*
25. Busoni's Sonata No. 2 for Violin and Piano
26. String Quartet Version of Bach's *Art of the Fugue*
28. Première of Darius Milhaud's Concerto for 'Cello and Orchestra
Unexpected Début of Mario Berini at the Metropolitan
29. Revival of Mozart's *The Abduction from the Seraglio* at the Metropolitan
Recital of Mozart Sonatas
Virgil Thomson Conducts *His Six Portraits*
Première of Camargo Guarnieri's Symphony No. 1
30. Début of Felix Knight at the Metropolitan

December

1. Zoltán Kodály Honored by the League of Composers
Toscanini Conducts Radio Concert Performance of *La Traviata*
2. Bach Festival Society in Philadelphia
3. Première of Ellie Siegmister's *Sunday in Brooklyn*
Tenth Anniversary of WQXR
5. American Début of Manuel Rosenthal and American Premières of Rosenthal's *La Fête du Vin*, Henri Barraud's Concerto for Piano and Orchestra, and Jean Riv-

- ier's Symphony No. 3
for Strings
- Recital by Janet Fairbank
6. Revival of Béla Bartók's
The Miraculous Mandarin
- Première of Deems Taylor's *Elegy* for Orchestra
7. Arnold Eidus Wins Long-Thibaud Competition
"Orchestras of the Nation"
9. Ramón Vinay's Success in *Otello*
10. Recital of John Cage's Music for Prepared Pianos
- Première of Cecil Effinger's *Tennessee Variations*
13. Première of Artur Schnabel's Symphony No. 1
- Première of Anis Fuleihan's *Three Cyprus Serenades*
15. Debut of Jerome Hines at the Metropolitan
Prix de New York Concert
19. Première of Norman Dello Joio's *Ricercari*
20. Première of Darius Milhaud's Symphony No. 2
21. Première of Morton Gould's *Minstrel Show*
22. Demonstration of "Dynamic Noise Suppressor"
- Première of Gardner Read's *A Bell Overture*
23. Christmas Concert by Collegiate Chorale
24. Revival of Outdoor Christmas Eve Musicales in San Francisco
26. Opening of *Beggar's Holiday*
- Première of Emanuel Leplin's *Comedy*
27. American Debut of Charles Muench, and American Premières of Maurice Jaubert's *Sonata à Due* and Arthur Honegger's Symphony for Strings
28. Death of Carrie Jacobs Bond
29. American Première of Heitor Villa-Lobos's Concerto for Piano and Orchestra
- Première of Eric Siegmeister's *Prairie Legend*
- Darius Milhaud Honored by the League of Composers
30. Death of Charles Wakefield Cadman

January

2. Return of Jacques Thibaud
- Louis Gruenberg and Bernard Rogers Elected to the National Institute of Arts and Letters
3. American Première of Richard Strauss's *Metamorphosen*
6. American Première of Jacques de Menasce's Concerto No. 2 for Piano and Orchestra
8. Première of *Overture* by Walter Spencer Huffman, Jr.
9. Première of Roger Sessions's Symphony No. 2
Opening of *Street Scene*
10. American Première of Henri Barraud's *Offrande à une ombre*
Début of Ferruccio Tagliavini at the Metropolitan
11. Première of Bernard Rogers's Opera, *The Warrior*
12. American Début of Eugene Szenkar
Serge Koussevitzky Honored by the League of Composers
15. Première of Eric Berthold Schwarz's *Song Without Words*, No. 3
16. American Première of Douglas Moore's Symphony No. 2
American Première of Brahms's *Rinaldo*
17. Début of Mihaly Szekely at the Metropolitan
19. Première of L. E. Gaither's *Anne Machin*
21. Première of Roy Harris's Concerto for Two Pianos and Orchestra
22. George Catoire's *Poème* Revived by Heifetz
23. American Première of Arthur Honegger's Symphony No. 3 ("Liturgique")
25. Douglas Moore on "The Cause of Native Music"
Concert by the United States Section of the ISCM
26. Death of Grace Moore
New Music Society
28. Première of Mario Castelnovo-Tedesco's *Birthday of the Infanta*

February

1. American Première of Glîère's Overture, *Friendship of Peoples*
2. Première of Hindemith's *Symphonia Serena*
3. Artur Rodzinski Resigns from New York Philharmonic-Symphony
5. Collapse of the United States Opera Company
6. Musicians Emergency Fund Programs for Hospitalized Veterans
7. Première of New Arrangement of Alexandre Tansman's *Variations on a Theme of Frescobaldi*
7. Concert of Music by Alan Iovhaness
8. Jewish Music Festival
8. American Début of Miklos Gafni
9. Première of George Antheil's Concerto for Violin and Orchestra
- Toscanini Conducts *Romeo and Juliet* by Berlioz
11. Serge Koussevitzky Sues Publishing House
12. American Festival Over WNYC
13. John Alden Carpenter Awarded Gold Medal by National Institute of Arts and Letters
15. American-Soviet Music Society Concert
- Première of Erich Wolfgang Korngold's Concerto for Violin and Orchestra
- American Début by Hjördis Schymberg
16. Twenty-fifth Anniversary of WOR
- Première of Morton Gould's Symphony No. 3
- Première of Herbert Ellwell's *Lincoln: Requiem Aeternam*
- Concert of Old Music Arranged by Sylvia Marlowe
18. Columbia Records Signs Contract With Metropolitan Opera Company

- Première of Richard Mauhart's Suite from *Lysistrata*
- Première of Gian-Carlo Menotti's *The Telephone*
19. Première of New Adaptation of the Waltzes from Richard Strauss's *Der Rosenkavalier*
- Première of Robert Russell Bennett's *A Dry Weather Legend*
20. Première of Orchestral Version of MacDowell's *Sonata Tragica*
22. American Première of Marcel Dupré's Concerto for Organ and Orchestra, and Première of Leigh Harline's *Centennial Suite*
23. Convention of National Association of Schools of Music
- Camargo Guarnieri and Alberto Ginastera Honored by League of Composers
25. Première of Otis Clements's *Prelude and Marche*
26. Retirement of T. Tertius Noble from St. Thomas Episcopal Church
- American Première of Ernest Bloch's String Quartet No. 2
27. Premières of Paul Hindemith's Concerto for Piano and Orchestra and Aaron Copland's *Letter from Home*
- Première of Peter Menin's Symphony No. 3
- American Première of Olivier Messiaen's *The Ascension*
- Convention of Music Teachers National Association

March

2. American Music Festival of the National Gallery Concert by the Vlachos-Wei Children "Evening of Chinese Music, Dance, and Theater"
- Toscanini Conducts Excerpts from Dukas's *Ariane et Barbe-Bleue*
3. American Première of Paul Hindemith's Concerto for Violin and Orchestra

4. Suzanne Bloch's Concert of Old Music
-
- American Début of Pia Tassinari
5. Revival of Composers Forum in New York
7. Première of *The Song of Songs* by Lukas Foss
- Première of Mark Brunswick's Symphony No. 1
- Première of David Brockman's Symphony No. 2
8. Professional Début of American Male Chorus
9. Début of All-Veteran Orchestra
10. Awards by the *Review of Recorded Music*
- Concert of Twentieth Century Music by the Juilliard School
11. Première of Cecil Effinger's Symphony No. 1
- Pre-View of Collection of British Music
13. Première of Olivier Messiaen's *Hymne pour grand orchestre*
14. Première of David Sheinfeld's *Adagio and Allegro*
16. Début by Margaret Truman
- Premières of David Diamond's String Quartet
- No. 3 and Roger Sessions's Piano Sonata
- No. 2
17. Return of Yehudi and Hephzibah Menuhin
19. Première of J. Randolph Jones's Symphony No. 1
21. Première of Robert Casadesus's Concerto in E for Piano and Orchestra
22. American Première of Haydn's Concerto for Horn and Orchestra
23. Retirement of David Mannes as Conductor of Metropolitan Museum Concerts
- Little Orchestra Society
25. Toscanini's Eightieth Birthday
28. Rachmaninoff Broadcast to Soviet Union
- Observance of Anniversary of the Death of Rachmaninoff
- Puccini Music Assigned to Broadway Producer
- Three Choirs Festival
31. Ulysses Kay and Earl George Win Gershwin Memorial Contest
- Retirement of Walter Damrosch as Music Counselor of NBC

April

2. Audition Winners of Naumburg Musical Foundation Set Svanholm in *Parsifal* Première of Hans Kindler's *Hop-Frog*
3. Arnold Schoenberg Wins special Award of Merit for Distinguished Achievement
4. Richard W. Ellsasser Performs Bach's *Catechism*
6. Return of Kirsten Flagstad "Meet the American Composer" Spring Season of New York City Opera Company
7. Daniza Ilitsch in *Il Trouvatore*
9. Revival of Giordano's *Andrea Chenier*
11. Concert of Music by Ernst Křenek
13. Fourteen Musicians Awarded Guggenheim Fellowships Bethlehem Choir Performs Bach's B minor Mass in New York Trombone Recital by Davis Shuman
14. New York "Yankees"
- Sponsors Symphonic Broadcasts
16. Heifetz's Last Recital for Two Seasons Revival of Richard Strauss's *Salomé*
18. Première of Roger Sessions's *The Trial of Lucullus* Première of Constant Vauclain's *Symphony in One Movement*
- Joan Brainerd and William Masselos Win Young Artists Contests of National Federation of Music Clubs
20. Biennial Convention of National Federation of Music Clubs
24. Princeton Bicentennial Conference on Scholarship and Research in the Arts
25. Revival of Choral Works by Jacob Händl
28. Kentuckian Jubilee of Music
29. Festival of American Music in Rochester Alfred Wallenstein Receives Ditson Award

May

1. Symposium on Music Criticism at Harvard University
3. Columbia Music Festival
4. Concerts Initiated by Local 802 of the American Federation of Musicians
National and Inter-American Music Week
5. Charles Ives Wins Pulitzer Prize
Awards for Best Scores in Motion Pictures
6. Death of Louise Homer
7. Première of Virgil Thomson's *The Mother of Us All*
Aaron Copland Elected Chairman of National Composer Members of League of Composers
8. May Festival at Ann Arbor
9. Festival of Music at Beverly Hills
Court Action Enables Paul Robeson to Sing in Albany
11. American Début by Sophia Vembö
12. Festival of Contemporary Music at Columbia University
- Phonograph Record Banned
- Revision of Curriculum at Juilliard School
13. Première of Jaromir Weinberger's *Ecclesiastes*
14. Festival of Contemporary Music at University of Oregon
Paul Desmarais Wins Lili Boulanger Memorial Award
15. Pierre Monteux Awarded Henry Hadley Gold Medal
May Music Festival in Kansas City
16. Bach Festival in Bethlehem, Pa.
17. Choral Festival by Atlantic Conference of Male Choruses
18. American Première of Shostakovich's Third String Quartet
20. Mrs. August Belmont Awarded Certificate of Merit
American Début by Lund University Singers
22. Ulysses Kay and Alexei Haieff Awarded Grants

- by American Academy
and National Institute of
Arts and Letters 25. Ulysses Kay Receives
Prize in Broadcast Mu-
sic, Inc., Contest
24. Musical America An-
nounces Results of Ra-
dio Poll 29. Protest over American
Works at ISCM Festival
in Copenhagen

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The Year in American Music
1946-1947

SEPTEMBER

September 3, 1946

A MUTED CHORD sounded just as the winter season of 1946-1947 was preparing to make its entrance. Moriz Rosenthal, the "little giant of the keyboard," succumbed to ill health in New York City at the age of eighty-three. With his death, there disappeared one of the few remaining links to the golden age of virtuosos who played—and lived—in the grand manner.

A Polish Jew, Moriz Rosenthal was born on December 18, 1862, in the city of Lwow, then called Lemberg. From his father, Leo Rosenthal, a teacher at the city's chief academy, he acquired a zest for the humanities that never deserted him and that probably accounted, later in life, for his trenchant style of writing, especially when he felt called upon to joust with critics. Displaying an aptitude for music almost from the start, Moriz began his piano lessons at the age of eight. His first teacher, about whom little is known, was a man named Galoth. Two easy-going years ensued in which the child was free to do sight-reading and transposing as he saw fit, but learned little technique or discipline. He was then taken in hand by Karl Mikuli, a Chopin disciple who was at the time director of the Lemberg Conservatorium. Within the same year, Mikuli and his protégé appeared in a public performance of Chopin's Rondo in C for two pianos.

In 1875 the family moved to Vienna, where Rosenthal became a pupil of Rafael Joseffy. After a year of strict technical training based on Tausig's method, he made his formal début in that city, playing Beethoven's Thirty-Two Variations, Chopin's Concerto in F minor, and lesser works by Liszt and Mendelssohn. The

young pianist earned immediate acclaim and, during a successful tour that followed, was created a court pianist by Carol I of Rumania.

Young Rosenthal came to a decisive turning point at this stage of his career. Franz Liszt heard the boy play in 1877 and subsequently took him under his tutelage, an association that lasted almost a decade and was interrupted by the death of Liszt in 1886. Afterwards, Rosenthal was to be considered the greatest of the Hungarian composer's pupils. He also came to be known, eventually, as the last of Liszt's disciples, but this claim has been challenged in a letter to the *New York Times* that appeared a week after Rosenthal's death (September 10). According to the correspondent, Herbert Ramsay of St. Thomas, Ontario, the last survivor is Frederic Lamond, famous Scottish pianist residing in Glasgow.

During the last six years of his studies with Liszt, Rosenthal gave no public concerts. In addition to intensive study of the piano, he devoted part of this period to courses at the University of Vienna, where philosophy and philology were his principal subjects. He marked his return to the platform in 1886 with a recital in Leipzig, and then embarked upon a two-year tour that took the Continent and Great Britain by storm. The way was now paved for an American tour. He made his début in this country on November 9, 1888, at the Music Hall in Boston. Four days later, he was heard for the first time in New York at the old Steinway Hall. His reception was a memorable one. The audience shouted its applause so wildly that the police were called to calm it by force. The enthusiasm of the critics apparently knew no bounds either. Rhapsodically, the *New York Sun* called him "a giant of ability, a hero, a demi god" and, as a foregone conclusion, "a perfect pianist." The *Evening Post*, no less ecstatically, reported "powers so extraordinary that it is difficult to speak of them in measured language." With far greater restraint, the critics spoke kindly of a young violinist who participated in the same program as an assisting artist, Master Fritz Kreisler of Vienna, then fourteen years old.

Rosenthal returned to the United States in 1896. On Novem-

ber 10 of that year, he appeared at Carnegie Hall, New York, with an orchestra conducted by Walter Damrosch. One of the featured works was a concerto by Ludwig Schytte, Danish pianist and composer, remembered today as co-author with Rosenthal of a famous treatise on piano technique, *Schule des höheren Klavierspiels*.

Though he made his home in Vienna, the great Polish virtuoso was a frequent visitor to this country, where he enjoyed a reputation equal to what he had earned abroad. On one of his American tours, he gave no less than 126 concerts and, so closely did they follow one another, that in one month he spent thirty out of thirty-one nights in sleeping cars.

The Nazi invasion of Austria again brought Rosenthal to the United States, this time as a resident. He became an American citizen in 1944. During this final period of his life, he celebrated an event that marked a high point of the New York concert season—his golden jubilee in America. He appeared in a special recital at Carnegie Hall on November 13, 1938, exactly fifty years after his début in the same city. As the short, stocky pianist with the distinctive walrus mustaches emerged from the wings, the audience broke into sustained applause. He walked slowly to a gilt piano ("a golden piano from which the pianist drew golden tones," wrote Pitts Sanborn the next day), bowed to the crowded auditorium, and proceeded to play a program of formidable works, a program that might well have dismayed a younger contemporary. At intermission, the audience rose and remained standing while demonstrating its enthusiasm for an artist who refused to be defeated by age. His pianistic powers were still unimpaired.

In his last years, Rosenthal confined his musical activities exclusively to teaching and, for a time, served on the faculty of the Curtis Institute of Music in Philadelphia. He was survived at his death by his widow, the former Hedwig Kanner, whom he had married in 1922.

An appraisal of Moriz Rosenthal as musician shows that, although he was commonly called the "little giant of the keyboard," his art penetrated beyond the thunder and lightning of surface virtuosity.

He ranks among the great interpreters of the basic nineteenth-century piano repertory, notably of Beethoven, Schubert, Chopin, and Liszt. As a young man, he was an ardent exponent of Chopin at a time when the latter was still largely ignored. Rosenthal often related an incident that occurred in Vienna in 1885. He was sitting in a café with Brahms when a certain Finek, composer and pedagogue, approached him and, in a loud and rather caustic voice, cried: "Rosenthal, why do you insist on playing Chopin? Why waste your time with Chopin? I wager that no one will be playing a note of Chopin ten years from now." To which the pianist replied, "All the more reason why I must continue to play Chopin." Brahms closed the episode with one word, "Bravo!"

Brahms himself is quoted: "If you want to hear my Paganini Variations played as they should be, hear young Rosenthal." Robin H. Legge, writing for Grove's *Dictionary of Music and Musicians* in 1907, stated: "As a master of technique Rosenthal is not surpassed by any pianist of his time, while as an interpreter . . . he has earned a prodigious reputation. To his great technical accomplishment he adds a beautiful touch, and to those who know him personally he is a musician of unquestionable distinction." The passing of the years revealed still greater depths to his musical temperament.

Without question, however, it was his electrifying mastery of the keyboard that attracted the majority of his listeners and permitted him to exercise his flair for showmanship. In Cincinnati, on one occasion, he played Liszt's *Don Juan Fantasie* with such effect that a piano leg gave way. Said he later: "I had to play without the pedals. I finalized the piece with one knee holding up the piano."

As a showman, Rosenthal was not averse to demonstrating his unusual physical strength. Tearing a pack of cards in half presented no problem to him in his younger days. Even at the age of seventy-five, he boasted he could still lift a 500 pound weight or dispose of a burglar by a deft bit of jujitsu.

His personality was also marked by an inextinguishable wit and sense of fun. Many well known quips may be safely attributed to him. Once, while visiting the home of an American composer, he noticed that the top of the piano was littered with scores by Bach, Mozart, Beethoven, and Brahms. "Oh," was his comment, "I thought you did all your composing by ear." Or, overhearing a rival pianist being asked by an admirer to write something brief in an autograph album, Rosenthal quietly suggested: "Why not write down your repertory?" *Time* magazine recalled one of the best of the many Rosenthal anecdotes: "In a hotel in Birmingham, he told a Negro maid that his dummy keyboard (for limbering up between concerts) was a holy piano whose music could be heard only by the pure and

sinless. Then he ran off a long, soundless glissando. When he looked up, the maid had disappeared."

These qualities, all consonant with the grand manner, endeared him to colleagues and public alike. Yet, underlying them was a sobriety and earnestness of purpose that molded the man in his true stature. "Moriz Rosenthal," wrote Olin Downes in 1938, the year of the jubilee concert, "has been throughout his career a formidable pianist and a man formidable in thought, jest, or argument; a lover of literature; a very serious student of philosophy; a traveler by nature as well as necessity, a man of the world, and, as the years have passed, the more a poet of his instrument."

THE TOWN of Saratoga Springs, New York, long famous as a health and vacation center, added music to its therapeutic virtues by serving as the locale of two major festivals. On this date, the Saratoga Spa Music Festival was resumed after a lapse of nine years. Later in the month (September 13) the Yaddo Music Group gave its first series since 1940 of contemporary American music.

The Saratoga Spa Festival, running from September 3 to 15, consisted of eight evening concerts at the Spa Theater and two daytime concerts for young people at Convention Hall. On each occasion, F. Charles Adler, artistic director of the project, led a chamber orchestra of twenty-four musicians drawn from the string sections of the Philharmonic-Symphony Orchestra of New York. Appearing as soloists were: Irene Jacobi and Balbina Brainina, pianists; John Corigliano, violinist; Joseph Vieland and William Lincer, violists; Carl Stern, 'cellist; Marjory Hess and Dorothy Ornest, sopranos; and William Gephart, baritone.

That the chamber orchestra can be an important and self-contained medium of musical expression was strikingly demonstrated in the course of the festival. Old and new works, most of them written originally for string orchestra, were placed in juxtaposition, with the latter outnumbering the earlier music two to one. Noteworthy was the fact that, of the more than forty new compositions performed, twenty-four were written especially for the festival, eight were given for the first time anywhere, and twelve had their American premières.

The works that were composed (or, in a few cases, arranged) for the festival were: Two Sketches, by Florence Anderson; *Roman Suite*, by Anton Billotti; Hymn and Fuguing Tune, No. 5, by Henry Cowell; *Missouriana*, by Richard DuPage; Rhapsody for 'Cello and String Orchestra, by Anis Euleihan; Concerto Grosso, by Vittorio Giannini; *A Pinch of Haydn*, arranged by Felix Guenther; Little Symphony, by Richard Haggerty; Suite, by Edward Burlingame Hill; Concertino for Piano and String Orchestra, by Frederick Jacobi; Second Suite for Strings, by Philip James; *Symphonic Elegy*, by Ernst Krenek; *Old Belgian Dances*, arranged by Julius Mattfeld; Concerto for String Orchestra, by Frederick Piker; *Bucolic Suite*, by Paul Pisk; Suite, by Leonard Ratner; *Notturno*, by Vittorio Rieti; *Phantom Chapel*, by William Grant Still; *Yenvalou*, suite on Haitian themes, by John Work; and Scherzo, by Efrem Zimbalist.

Other music given a world première: *Viennese Suite*, Op. 44, by Frederick Block; Scherzo in Form of a Canon, by Simon Jadassohn (orchestrated by Vittorio Giannini); Symphony, by Werner Josten; Theme and Variations, by John Klenner; *Largo Lirico*, by Wesley La Violette; *Visiones Chilcasas*, by Carmela Mackenna; *Funny Bone Alley*, for soprano and orchestra, by Elie Siegmeister (first time with orchestra); and *Poems for Martha*, for baritone and string orchestra, by Ernst Toch.

Old and new music heard for the first time in the United States: Symphony in B-flat, by Jiri Benda; Concerto for Piano and Orchestra, by Jiri Benda; *Three Epigrams*, by Arturo Bosmans; Divertimento in D major, by Michael Haydn (younger brother of Joseph Haydn); Prelude, Arioso and Fughette on the Name "Bach," by Arthur Honegger; *Radif*, piece in Iranian form, by Lev Knipper; Adagio for Piano and String Orchestra, by Leopold Kozeluh; Variations on a Theme of Purcell, by Mary Anderson Lucas; *Adorazione*, by Giovanni Pergolese; *Scenas Infantis*, by Octavio Pinto; *Idolo Mio*, cantata, by Alessandro Scarlatti; *Suite Lyrique*, by Fr. Szabo; "Elegy," from *Hamlet*, by Tchaikovsky; Concerto for 'Cello and Orchestra, by Vivaldi (arranged by Edgar Feder); Pastorale, Phantasy and Fugue, by Leo Weiner; and *Mouvement*, by Pierre Wissner.

September 5

ON THREE previous tours of the United States, the last of which took place six years ago, Richard Tauber had kept his highly personal art within the precincts of the concert hall. He returned to his American audiences on this day in a rôle as new to them as it was familiar to his native Austria and to the Continent as a whole. Bedecked in costume and makeup, the famous lyric tenor opened on Broadway in Franz Lehár's operetta, *Yours Is My Heart*. By his own rough estimate, he had appeared in some 2,500 performances of the show between its first production in 1929, at the Metropole Theater in Berlin, and its present revival in New York City.

The drama critics were quick to reveal how hopelessly out-of-date the operetta had become. Its plot, revolving unsteadily about the romance between a French opera star (played by Stella Andreva) and a Chinese prince (Tauber), was less credible than ever. It wandered from one cliché to the next, leaving little or no room for dramatic expression on the part of the cast which, in other circumstances, could probably show its worth. Even in terms of the low standards by which the books of musical plays must perforce be judged, the story of *Yours Is My Heart* could not pass muster.

What originally was intended as humor in the production drew little more than embarrassed smiles from the playgoer of 1946. Broadway resorted to its store of the vernacular and labeled it "corny." As for the dancing, Brooks Atkinson gave his opinion in the *Times* that it merited "a sharp rebuke from the Chinese Consul General." The music, too, earned its share of criticism. Its lushness, acceptable to an earlier decade, now proved rather over-ripe with age.

Notwithstanding this barrage from the press, audiences flocked to the revival of *Yours Is My Heart*. They were drawn by the voice and charm of Richard Tauber, two features that the critics themselves confessed were about the only redeeming aspects of the show. The high spot of each performance was his singing of

the title song. On opening night, it was applauded so warmly that the tenor repeated it four times in as many languages—English, French, Italian, and German. To his American followers, Richard Tauber was still the supreme concert artist, even amid the shambles of an outmoded operetta.

No sooner had the operetta asserted its right to a Broadway run through the sheer magnetism of its leading singer, than Richard Tauber became ill. After several weeks of uncertainty, the producer, Arthur Spitz, decided to bring the engagement to a halt. The box-office refunds had become too extensive. *Yours Is My Heart* closed on the evening of October 5, but New York was to have the pleasure of hearing Tauber again during the season, this time in the more familiar environment of the concert hall.

The song, "Yours Is My Heart," is so closely identified with the repertory of Richard Tauber, that it might well be called his theme song. A recital by the Viennese tenor in which the number is not given either as part of the program proper or as an encore is unthinkable. Originally, the Lehár operetta in which it is featured was called *Land of Smiles*. For obvious reasons, the New York producer found it wise to have the song title carry over to the production as a whole.

Strangely enough, the song antedates the operetta. It was first heard in a musical version of *The Yellow Jacket* that Lehár prepared for performance in Vienna, and was assigned to a feminine rôle. The girl playing it, however, insisted that the song be deleted for fear that it would jeopardize the success of the show. Despite her solicitude, the play failed.

Tauber had meanwhile become completely enamored of "Yours Is My Heart." He appropriated it for occasional use in his recitals, but its magic was slow in revealing itself to audiences. In 1928, when Lehár was immersed in the writing of *Land of Smiles*, he reported to the tenor that he had found a place for the song. It was to be the featured number of the second act. Critics who recalled *The Yellow Jacket* shook their heads in doubt over the importance attached to a piece that had previously been shown the door. "But," says Richard Tauber with quiet satisfaction, "they were wrong."

ONE OF THE most pretentious and cliché-ridden stories to boast a musical subject for its theme was on view in a motion-picture released today in New York City at the Criterion

Theater (national release date, December 2). *I've Always Loved You*, a Republic picture with a two-million-dollar price tag attached to it, set forth the tale of a musical Trilby (Catherine McLeod), dominated by her piano teacher (Philip Dorn), who became jealous when her talent surpassed his own. It was little more than a mild confusion of ideals and a disturbing jumble of unrealities concerning the lives and ethics of concert performers. To some, partial compensation was provided in the piano-playing (on records) by Artur Rubinstein, reportedly paid \$85,000 for the assignment. This picture was the second in a few weeks to feature Rachmaninoff's Piano Concerto No. 2 in C minor as its musical theme (the other, J. Arthur Rank's British importation, *Brief Encounter*), and the fourth in which this concerto was played in one form or another (other two, *Holiday in Mexico* and *The Seventh Veil*). Besides the concerto, performed several times in a truncated version and frequently by fits and starts, the music played by Rubinstein in *I've Always Loved You* included shreds and patches of Beethoven's Sonata in F minor ("Appassionata"), Bach's Toccata and Fugue in D minor, Mozart's Sonata in C major, Mendelssohn's *Rondo Capriccioso*, and sundry pieces by Chopin, Wagner, and Villa-Lobos.

The growing tendency on the part of Hollywood to appropriate subjects of musical interest for its major films became more and more evident as the season progressed. The next sortie into the world of composers and great music followed in October (New York opening, October 18; national release date, October 26). Under the auspices of Warner Brothers, *Deception* entangled the lives of Bette Davis, a pianist, Claude Rains, an ego-centric composer, and Paul Henreid, a sensitive young 'cellist, in an elaborate study of distrust and suspicion leading to murder. Music played a prominent rôle in a plot that concerned itself with the heroine's desperate efforts to keep her jealous former lover (the composer) from ruining the career of her husband (the 'cellist). The praiseworthy score by Erich Wolfgang Korngold—his temporary farewell to the screen—included a film-size "concerto" for 'cello and orchestra, written especially for the picture.

Before the end of the year, Warner Brothers released still another film of serious musical intent. The title of *Humoresque* (New York opening, December 24; national release date, January 25, 1947), was retained from the story by Fannie Hurst, which had been given its first screen treatment in the days of silent films. Little else survived in the current script by Clifford Odets, which, according to one critic, "he must have dimly remembered from a far better play about a violinist which he called *Golden Boy*." Bosley Crowther summarized the plot tersely in the *New York Times* as a "rags-to-penthouse fable in which a lower East Side boy makes good while an upper East Side girl makes trouble."

John Garfield, as the young violinist dedicated to his art, created an atmosphere of verity in his representation of the virtuoso performances, the music of which was dubbed in by the well known concert artist, Isaac Stern. Oscar Levant played not only the piano but also an important rôle in the picture (as himself) with his usual acidity.

Franz Waxman synthesized the elaborate score, studded with passages from Tchaikovsky, Brahms, Wagner, Bizet, Sarasate, Rimsky-Korsakov, and Gershwin. Several staples of the violin repertory were performed (*Gypsy Airs* of Sarasate, for example), but, side-stepping customary vehicles for violinists, Mr. Waxman also created two works drawn from operatic literature for the climactic scenes of the story. A *Fantasia* contrived from Bizet's *Carmen* was appraised by one critic as a "welcome and popular addition to the violinist's repertoire." (The work, in fact, was later presented in a concert and over the radio by Jascha Heifetz, and recorded by him.) A second operatic transcription from *Tristan and Isolde* provided the musical background for the final scene of the picture. This arrangement for violin and orchestra fared rather less well than did the Bizet music. As one critic noted, "a violin, no matter how beautifully played, cannot decently substitute for the human voice in this passionate, hyper-ardent love music. . . . It is doubtful that it will be used often by our concert violinists."

Song of Scheherazade, a lavish Technicolor display of dancing

girls proffered by Universal-International (New York opening, February 26, 1947) should be noted among pictures of musical interest only because it purported to tell the life-story of Rimsky-Korsakov. Utilizing material found neither in Rimsky-Korsakov's autobiography nor in reputable dictionaries, *Song of Scheherazade* has the composer, as a Russian naval cadet in 1865, on shore-leave in Morocco, where he meets a seductive dancer who inspires him to write his greatest music. After a long and bitter internal struggle to decide which means more to him, his music or his lady love, the musical sailor returns to St. Petersburg with both to attend a brilliant première performance of *Scheherazade*. Charles Kullman, Metropolitan Opera tenor, cast in the rôle of ship's doctor, sings some Rimsky-Korsakov numbers including "Song of India," "I Lynn to the Sun," and "Fandango."

Making claim to the distinction of being the season's most important motion picture based on a musical subject—which, despite many flaws, it actually turned out to be—was the highly publicized *Carnegie Hall*, produced by Boris Morros and William LeBaron under the corporate title of Federal Films, and released in New York on May 2, 1947.

As implied in its title, the story is set against the background of Carnegie Hall, New York, from its opening night fifty-five years ago to the present day. The plot is the most negligible part of the film: that of a humble charwoman who raises her son to be a great concert artist only to have him turn to jazz. What is significant is the music that is heard, and the performers who interpret it. The New York Philharmonic-Symphony Orchestra, whose history is so closely associated with that of Carnegie Hall, is heard conducted by Walter Damrosch (who directed the dedication concert of the hall on May 4, 1891), Artur Rodzinski, Leopold Stokowski, Bruno Walter, and Fritz Reiner. The great of the concert world who appear as themselves as the picture unfolds include Jascha Heifetz, Gregor Piatigorsky, Artur Rubinstein, Lily Pons, Ezio Pinza, Jan Peerce, and Risë Stevens. Even Olin Downes, dean of New York music critics, turns actor for a brief sequence.

The musical numbers were actually recorded on the stage of

Carnegie Hall. (The original backdrops, unearthed by the research staff of the film company and left in place by the auditorium management following the departure of the camera crews, won pleased comment from Manhattan's music critics as a more restful and esthetically pleasing background for the 1947 crop of concert performers.) A new and widely praised method of sound recording, called Stereophonic, was used in making the picture. Developed during the war, the new technique employs a sound track twice as wide as the present one, and records through twelve different channels at once in order to preserve instrumental balance and capture the multiple vibrations of extremely high and low tones not registered on ordinary equipment. In practice, this new method of recording fulfilled less than it promised, lacking clarity and authenticity. The producers explained later that "full perfection" would not be realized until the present reproduction apparatus in each theater could be replaced by new equipment.

The picture featured only one new work, *57th Street Rhapsody*, composed especially for the film's climax by Mischa and Wesley Portnoff, in which a symphony orchestra (with Harry James playing solo trumpet) gives a performance of what is purported to be a major new work in the jazz idiom.

Most of the film's musical program, however, comes directly from more hallowed sources: the Overture to *Die Meistersinger*, by Wagner; a movement from Beethoven's Symphony No. 5 in C minor; movements from the Fifth and Sixth symphonies and the Concerto in D major for Violin and Orchestra, by Tchaikovsky; arias by Delibes, Mozart, and Bizet; pieces by Chopin, Saint-Saëns, and Manuel de Falla.

From Italy came two films of particular interest to lovers of opera. *Carmen*—without the singing—opened at the Ambassador Theater in New York on November 26. A French-language movie produced by the Salera Films in Rome, *Carmen* was a screen translation of the Prosper Mérimée story from which the opera of Bizet drew its libretto. Bizet's music is used in the film only incidentally, as an orchestral background; and it was keenly felt by some New York critics that the film would have profited

considerably by a more direct and generous exploitation of the opera score.

A far more conventional transfer of an opera to the screen was made by the Tespi Productions in Rome with *The Barber of Seville*, which opened at the Golden Theater in New York on May 5. It may well have been that in this instance the translation of an opera into a screen play had been somewhat too literal. For notwithstanding the consistently excellent singing and the generally effective acting of the performers, headed by Ferruccio Tagliavini as Count Almaviva (see September 30), and the American interpolation of engaging introductory and entr'acte commentary by Deems Taylor, the film proved to be too static in action for sustained interest. Bosley Crowther, film critic of the *New York Times*, put it this way: "The cinematic narrowness of such a routine performance cramps the film." The cast included, besides Mr. Tagliavni, Tito Gobbi as Figaro, Nelly Corradi as Rosina, Vito de Tarranto as Dr. Bartolo, and Italo Tajo as Don Basilio. Giuseppe Morelli conducted. The orchestra and chorus were from the Opera House in Rome.

September 7

THE WINNER of the Debussy Prize for Pianists—the finals of which were completed yesterday in San Francisco—was today awarded the first prize of \$1,000 at the California Palace of the Legion of Honor in that city. The winner was a young Palestinian artist, Menahem Pressler, who had flown from Tel Aviv to participate in the competition. He was the unanimous choice of a board of judges consisting of Darius Milhaud and Roger Sessions, composers, Charles Cushing, of the faculty of the University of California, and Marjory M. Fisher, music editor of the *San Francisco News*. Thirteen pianists, out of a total of sixty, had qualified for the finals. A second prize of \$250 was won by Olga Barabini of New York City.

The Debussy Prize was sponsored by the E. Robert Schmitz School of Piano Playing in San Francisco. Mrs. Eleanor Pfug-

felder of Long Island, New York, donated the sum for the first prize, while the second-prize money was contributed by the school itself.

Mr. Pressler, who is eighteen years old, is a refugee from Hitler's Germany. Settled in Palestine, he studied the piano intensively with Leo Kestenberg, the celebrated piano teacher, who had also escaped from the Nazis. The events leading up to Mr. Pressler's entrance into the Debussy competition were dramatically described by Eugene Lyons in an article in *Pageant Magazine*:

"Menahem first learned of the Debussy contest only a few months before it was scheduled to take place. He loved the great French composer, though he was acquainted with only a few of his works. Time for preparation was short. Worse, though all of Tel Aviv was ransacked, less than a dozen of Debussy's piano compositions could be found—and the rules specified that contestants must know all 27 by heart."

"Nevertheless, Max Rabinoff, who happened to be visiting Palestine, encouraged the youngster to try. And thus Pressler went off to match his talent against dozens of the world's best pianists in playing music he had not as yet seen, let alone rehearsed. Music lovers in the Holy Land waited anxiously."

"Young Pressler managed to pick up all but five of the Debussy pieces at airplane stopovers before he reached New York. There he rushed to a music shop and bought the last five. These he studied, with his eyes only, on the transcontinental train. Reaching San Francisco one day before the contest, he borrowed a piano for six hours, ran through the twenty-seven scores by heart and announced that he was ready."

September 8

A SEASON that would break all past records for the number of musical performances given in New York City opened this afternoon with a recital at Town Hall. In spite of the warm weather, a large audience greeted Glauco D'Attili, twenty-six-year-old pianist of Italian-American descent. The artist was heralded as a former child prodigy who had made his débüt in Rome at the age of seven, but he succeeded in hurdling this psychological barrier by displaying subtlety and imagination in his playing as well as the expected technical proficiency. The

audience, busily engaged in fanning itself with copies of the program, was nevertheless stirred to enthusiasm. On the following day, the critics reported that the season had started in most promising fashion.

As it turned out, the current year in music, 1946-1947, was most noteworthy for its quantitative achievement, and nowhere did this fact assert itself more obviously than in New York, the city which has long commanded a dominating position in the musical life of the country (without necessarily assuming creative leadership). As the main office of America's concert business, New York is normally the scene of a disproportionate amount of musical activity. Here the struggling artist comes to establish himself, either by studying under a famous pedagogue or by taking the plunge at once in the form of a *début* recital. His immediate objective is to earn the approval of a very small but very exacting and influential group, the newspaper critics, and thereby solicit the practical interest of the booking managers, who provide the nation at large with the bulk of its concert programs.

Here, too, the foreign artist comes to demonstrate his ability. A background of success in the music capitals of Europe or Latin America will usually not go far in winning him American engagements, if he does not survive the acid test of a New York concert. Even the established artist, almost without exception, will make at least one public appearance here each season, both to reassure himself of his reputation and to share in the more material benefits that a successful career can ensure at the box-office.

As the center of America's largest urban population, New York also enjoys a more indigenous musical life with its orchestras, opera companies, conservatories, recital series, choral societies, and the like. In this respect, it is comparable to the other great cities of the land, though measured on a somewhat larger scale. It also acts as a generous host to various visiting orchestras and other organizations, and as a haven for many an artistic venture that could not survive in a less cosmopolitan environment.

Even in quiet years, New York is the scene of extensive activity in music and related fields. The current season, being of boom proportions, strained the city's facilities to the utmost. Before several months elapsed, Ross Parmenter wrote in his chatty column in the *Times*, "It is almost as hard for a soprano to rent a place to sing as for a veteran to get a place to live." Concert halls in the center of Manhattan, having exhausted the more usual afternoon and evening hours, found considerable demand on the part of their clients for the midway period beginning at 5:30, heretofore largely the domain of the New Friends of Music. A bolder approach to the problem was made by an enterprising young producer, Ted Zittel, under whose sponsorship most of the ballad singers make their local appearances. Encouraged by an experiment of the previous season, he announced a series of midnight concerts (see October 5). How successful his gamble proved was best gauged by the fact that others soon took the hint and benefited from his ingenuity.

To what could this heightened, almost frenetic, pace in the concert field be attributed, in New York as elsewhere throughout the country? Optimists explained it in terms of a rapidly growing public for music in America. They were outweighed, however, by more cautious observers who saw in it another outlet for the crest tide of a postwar spending spree. Culture was getting its share, not only in the form of concerts, but in the sale of books and recordings as well. Higher ticket prices found ready purchasers, despite the 20% federal admission tax, raised to its present level as a war measure, and additional local admission taxes in some cities. Artists' fees, which had gone up the previous year, ventured still higher without encountering serious resistance. In fact, many of the music sponsors, who engage the artists, felt encouraged to promote more than the customary number of concerts in their communities. Viewing the boom in music, new sponsors and impresarios entered the field and arranged all kinds of programs, from concert jazz to opera. Musicians returning from the armed services, soon found gainful means of using their talent. So did an ever growing number of European artists who, once more, could tour the United States.

With the opening of a season that promised to outdo all others in number of events and in box-office receipts, there was room for speculation of a more gloomy cast, but those who indulged in it found themselves in an unpopular minority and incurred the scorn or wrath of the others. One school of pessimism was concerned solely with the financial outlook. It anticipated a general business recession, with concert performers, sponsors, and management being brought down to earth a little too suddenly for their own good. The other school talked of basic cultural values. In the very success that music was enjoying commercially—on the platform, over the radio, in the motion pictures, and through recordings—they saw a plethora of the over-familiar and a glorification of the banal, in which the least common denominator of musical taste threatened to engulf any vigorous creativity in American music. One of the ablest spokesmen for the latter view was found later this season in Douglas Moore, well known composer, teacher, and musicologist (see January 25).

September 13

THE SECOND FESTIVAL this month to distinguish Saratoga Springs, New York, as a pre-season Mecca for music lovers opened today at the spacious Yaddo Mansion. Devoted entirely to contemporary American music, it consisted of six concerts that took place within three consecutive days. The festival was held under the auspices of the Yaddo Music Group, and was the first of its kind to be given since 1940. Prior to that year, similar series were presented in 1932, 1933, 1937, and 1938. Never before, however, had so many concerts been scheduled, nor so comprehensive a program been achieved, as in the present series.

Performing honors were shared by a chamber orchestra, conducted by Frederick Fennell, the Walden Quartet, and a large group of soloists, including: John Kirkpatrick, pianist; Frederick Balazs, violinist; Louise Rood, violist; William Klenz, 'cel-

list; Doris Reed and Lois Wann, oboists; Robert Willoughby, flutist; Henry Gulick and Joseph Carlucci, clarinetists; William Valkenier, French horn; Helen Boatwright, soprano; and Mordcaï Bauman, baritone.

Forty-three composers were represented in the festival program. Their works had been selected after a careful process of sifting which began with more than 140 compositions originally submitted. Of this latter number, eighty were chosen for preliminary hearings by the committee in charge, headed by Normand Lockwood.

Though the audiences were impressed by this substantial array of American music, critics differed in their general evaluation of the series. Noel Straus, reporting for the *New York Times*, found the average high, but Lou Harrison, writing in the *New York Herald Tribune*, found cause for soul-searching. His comment, in part, read: "It is quite clear that the younger composers are lacking in the courage and faith that ring so brightly in the works of their immediate fathers. The superb brilliance and lithe vigor of such a piece as Wallingford Riegger's *Dichotomy* quite easily awakened and nourished the full listening capacities of every one, while most of the newer works (*Dichotomy* was written fourteen years ago and hasn't been played since) put one to sleep in layers, either mentally or emotionally or physically. It is evident that the present trend into personal expression without resting on any community of technique or impersonal stylistic basis has defeated (as might have been suspected from the start) any real musical integration; so that many of these works were filled with what used to sound and, it must be insisted, still do sound, like plain wrong notes." Mr. Harrison, however, found more hopeful signs in some of the younger composers whose music was heard at the festival, particularly Robert Palmer and Miriam Gideon.

In contrast, the feeling was apparently unanimous that at least two works, both by established composers, were of major importance—the Second String Quartet of Charles E. Ives, and the *Dichotomy* for orchestra, by Wallingford Riegger. The Ives quartet was recognized as an unquestioned masterpiece of

American chamber music. Drawing for its thematic material on fragments of Civil War tunes, it weaves them into an intricate rhythmical pattern that takes the listener from a mood of friendly discussion, in the first movement, through an argument and blows, to a reconciliation in the superb finale of the work, a movement of exaltation and religious expressiveness.

Riegger's *Dichotomy* is based on the atonalism of Schoenberg, without suffering from a slavish imitation of the Austrian master. It is rich in remarkable combinations of sound, pointed up by the novel use of dissonances, and frequently reveals a daring and effective inventiveness on the part of the composer.

Orchestral works heard at the festival were: Symphony for Chamber Orchestra, by William Bergsma; Fantasy for Solo Oboe and Orchestra, by Aaron Bodenhorn; Nocturne, by Eldin Burton; *Warble for Lilac Time*, for soprano and orchestra, by Elliott Carter; a movement from the Suite for Oboe and Strings, by Richard Donovan; *Divertimento*, by Alexei Haieff; *Symphony in Miniature*, by Edmund Haines; Concerto for Small Orchestra with Piano Obbligato, by Hunter Johnson; *American Dances*, by Arthur Kreutz; *Camptown Races*, by Gail Kubik; *Golden Gate Overture*, by Dai-keong Lee; *Mary, Who Stood in Sorrow*, for soprano and orchestra, by Normand Lockwood; Two Pieces for Chamber Orchestra, by Otto Luening; Concertino for Flute, Strings, and Percussion, by Peter Mennin; Suite for Orchestra, by Harold Morris; and *Dichotomy*, by Wallingford Riegger.

Chamber-music included: String Quartet, by Alvin Etler; Piano Sonata No. 4, in E major, by Ross Lee Finney; String Quartet, by Miriam Gideon; Suite for Woodwinds, by Roger Goeb; Second String Quartet, by Charles E. Ives; Sonatina in E minor in One Movement for Viola and Piano, by Jack Frederick Kilpatrick; Sonata for Violin and Piano, by Ludwig Lenel; Piano Sonata, by John Lessard; String Quartet, by Carl McKinley; String Quartet, by Robert Palmer; Piano Sonata, by Vincent Persichetti; Sonata for Violin and Piano, by Burrill Phillips; Sonata for Horn and Piano, by Quincy Porter; *Evocations*, for piano, by Carl Ruggles; Suite for Clarinet, Piano, and Strings,

by Halsey Stevens; Quintet for Clarinet, Piano, and Strings, by Eugene Weigel; and *Texas Toccatas*, by Bernard Whitefield.

There were also groups of songs by Irwin Heilner and Louise Talma; and individual songs by Jack Beeson, Marc Blitzstein, Howard Boatwright, Kent Kennan, Ludwig Lenel, Douglas Moore, Virgil Thomson, Hector Tosar, and Godfrey Turner.

September 17

THE SAN FRANCISCO OPERA ASSOCIATION, under the general direction of Gaetano Merola, opened its twenty-fourth season tonight with a performance of *Lohengrin* at the War Memorial Opera House. William Steinberg conducted, and the principal singers were Set Svanholm (in the title rôle), Astrid Varnay (Elsa), George Czaplicki (Frederick), Nicola Moseona (King Henry), Margaret Harshaw (Ortrud), and Mack Harrill (Herald). The first four were making their local début in opera, and Svanholm was being heard publicly for the first time anywhere in North America.

Like the opening night of other major opera companies, this was predestined to be a social success. Fashion and society reporters held equal status with the music critics and, on the following day, overshadowed their colleagues in the amount of newspaper space they filled. But the critics had the better story, for they could reveal that the performance, unlike most first nights anywhere, was a glowing artistic success. In large part, they attributed it to the fact that the company entered San Francisco thoroughly routined after pre-season performances in Portland and Seattle.

Not only was this a superlative opening of the season, but, the critics agreed, it was also the best *Lohengrin* ever staged in the city. The conducting was clear and masterful throughout. Orchestra, chorus, and principals responded with equal fervor to it, and all elements contributed to a well knit and thoroughly rounded performance.

The capacity audience directed its major interest towards the singers who were being heard for the first time in San Francisco, most particularly to Set Svanholm. The Swedish tenor sang with distinction, and displayed a voice remarkable for its clarity and disciplined ease. Though physically not of heroic proportions, he more than compensated for this un-Wagnerian trait with his handsome features and lithe figure. The acclaim he enjoyed in San Francisco would be repeated in other American cities, and would assume climactic importance two months later at the Metropolitan Opera House in New York (see November 15). The other three débuts were also well received. Astrid Varnay sang an Elsa that was warm, human, and musically appealing; and both George Czaplicki and Nicola Moscona were impressive in their rôles.

With this triumph, the San Francisco Opera Association launched, officially, its largest and one of its most successful seasons. It duplicated last year's record in its home city, twenty-two performances of seventeen operas, but showed a decided increase in its activities on the road, twenty-five performances of thirteen operas. The latter were given in five West Coast cities, almost half of them in Los Angeles alone, where the company has long provided the major operatic fare. In the course of the season, however, it was revealed that Los Angeles would become the home of another opera venture, emanating from the Metropolitan Opera Association of New York.

Born and educated in Sweden, Set Svanholm received his early musical training at the organ and embarked upon the career of choir-master. By good fortune, the great vocal teacher, John Forsell, heard him and encouraged him to develop his voice. Mr. Svanholm made his operatic début in 1930—as a baritone. Soon afterwards, the young singer married a fellow student at the Conservatory in Stockholm, Ninni Hogstedt, a dramatic soprano. She convinced him that he was not using his true voice as a baritone, and he decided to retrain himself as a tenor. That his decision was wise soon made itself manifest. By 1936, he was ready for his second début in Stockholm.

During this period, he was heard by Bruno Walter, who happened to be visiting the Swedish capital. The celebrated conductor invited

him to Vienna, where he sang the rôle of Siegmund, and subsequently to Graz, Salzburg, Munich, and Prague. Aided by his wife, who had forsaken her own career to devote herself exclusively to his, the tenor built and perfected a German repertory.

He was invited to the United States for the season 1940-1941, but the war interfered. With the downfall of the Axis powers, he accepted an offer to sing in South America and, subsequently, came to this country, where the favor he now enjoys with opera audiences augurs well for the future.

September 19

No longer to be dismissed with kindly condescension as a "civic venture" or a "noble effort," the New York City Opera Company began its fourth season tonight with a performance of Puccini's *Madama Butterfly* which proved that the organization had come of age as an artistic enterprise.

Not the least of the advantages to be gained from opera at a top price of \$2.00 was found in the fact that interest was focused on the stage rather than on the first-tier boxes. Such interest was handsomely rewarded by a production of professional integration and genuine musical achievement.

Singing the title rôle this evening was Camilla Williams, twenty-three-year-old Negro soprano who had made a remarkable début as Butterfly with the City Opera Company during the previous spring season. So far as can be determined, Miss Williams is the only Negro soprano ever to sing any leading rôle, other than that of Aïda, with a major American opera company. The gifted singer repeated her earlier success with another gracious and sensitive portrayal that won high praises for her histrionic deportment and for the exceptional brilliance of her upper tones.

Giulio Cari was also effective both visually and vocally in the rôle of Pinkerton, the faithless American lieutenant. Giuseppe Valdengo, reportedly brought from Italy for the part of Sharpless, made no particular impression in a part hardly significant enough to warrant importing a baritone. Mr. Valdengo, how-

ever, would be heard to greater advantage later in the season in *Pagliacci* and *Faust*. Others in minor rôles gave evidence of good team work as well as creditable singing, with their activities neatly integrated by the baton of the conductor, Laszlo Halasz.

The first night augured well for the remainder of the fall season. By far the most noteworthy achievement of this period came midway in the season on October 10 with the first professional performance in America of Richard Strauss's *Ariadne auf Naxos*, an opera considered by many to be one of the composer's major achievements. So outstanding was the success of this opera that six additional performances had to be interpolated into the schedule to supplement the three originally planned and rapidly sold-out. The production even gained a measure of international recognition when it was given in Montreal for the company's only out-of-town appearance.

Another revival of great value came with the presentation of Tchaikovsky's *Eugene Onegin*, a quarter of a century since it was produced by the Metropolitan Opera.

Other works in the repertory included *The Bartered Bride* (in English) and such standbys as *Tosca*, *Madama Butterfly*, *Pagliacci*, *Cavalleria Rusticana*, *La Bohème*, *Rigoletto*, *La Traviata*, *Carmen*, *Faust*, and (in a lighter vein) *The Pirates of Penzance*.

In addition to Mr. Valdengo, La Scala provided Lucia Evangelista, soprano, and Gino Fratesi, tenor, for the fall-season casts, which also featured the American début of Vasso Argyris, Greek dramatic tenor who came to this country after a wartime career with the Maquis in the French underground, and that of Norman Young, Baltimore baritone, whose operatic début had been preceded by service in the American armed forces.

Ella Flesch, Hungarian soprano formerly of the Metropolitan Opera Company and reputedly Richard Strauss's own choice for the rôle of Ariadne, joined the City Opera Company to perform it; and she remained to score an even greater triumph as *Tosca*, "the most completely satisfactory *Tosca* histrionically as well as vocally this city has heard in recent years," as one critic reported.

Some of the younger singers of the City Center Opera were

quickly engaged by other companies following the termination of the fall schedule. Virginia MacWatters, coloratura soprano, and Doris Doree, soprano, were signed as principals for Covent Garden in London. Polyna Stoska, soprano, went on to greater acclaim as the lead in the successful musical production of *Street Scene*, which opened in New York on January 9, 1947.

One tabulator noted that thirteen new artists had been introduced during the season, thirteen different operas had been performed, and that thirteen was also the number of first appearances in new rôles by regular members of the company. The season itself extended for eleven weeks, four longer than in any previous year, and one longer than was originally scheduled. A new feature of the season was the dovetailing of the schedules of both the New York City Opera Company and the New York City Symphony Orchestra, with Monday and Tuesday evenings assigned for the symphony concerts, and the remainder of the week for operas. To this joint policy of operation was attributed some of the improvement in the instrumentalists used for the opera performances, since it made possible the appearance of many of the symphony orchestra's principal performers.

With the exception of incidental fault-finding at various single performances, the critical comment generally indicated that the New York City Opera Company was proof of how much could be accomplished in opera with a limited budget and comparatively unknown singers. One criticism leveled against the season by most critics was the failure to include more performances in English. Only two attempts were made in this direction, *The Bartered Bride*, given entirely in English, and the prologue to *Ariadne auf Naxos* (the rest of that opera being performed in the original German).

The New York City Opera Company conducted a spring season at the City Center from April 6 to April 27, 1947 (see April 6).

September 23

THE NEW YORK CITY SYMPHONY ORCHESTRA opened a new season, its third, at the City Center tonight under the leadership of young Leonard Bernstein. It dedicated itself anew to the progressive policy that made it a stimulating force in Manhattan's musical life, a policy neatly summed up by Howard Taubman in the *Times* as that of "good performance by a good orchestra at moderate prices, with programs that show curiosity, initiative, and vitality."

The programs of the ten-week season stressed contemporary works that were introduced in recent years by other orchestras but generally ignored after a single or a second hearing. Less hackneyed selections from the masters and music by American composers were also prominent.

Characteristically, Mr. Bernstein offered a rehearing of the once-sensational Shostakovich Seventh Symphony (inspired by the siege of Leningrad) for his first program. The impact of the long peroration by the Russian symphonist was sharpened by the conductor's boundless energy and intensity, which inspired an ovation from the audience. A contrast to this fiery modern work was provided with the relaxing measures of Haydn's Symphony in G major, No. 88.

Succeeding programs brought only three actual world premières, all of them taking place in one program (see November 18): John Lessard's *Box Hill Overture*, Vladimir Dukelsky's *Ode to the Milky Way*, and Alex North's *Revue for Clarinet and Orchestra*, with Benny Goodman as soloist.

Perhaps more significant was the wealth of previously introduced but seldom repeated works which Mr. Bernstein brought up week after week for reexamination: Bartók's Music for Strings, Percussion, and Celesta; Aaron Copland's early Concerto for Piano and Orchestra; Ravel's Piano Concerto for the Left Hand; Blitzstein's symphony, *The Airborne*. In addition, an unusual all-British program brought music ranging from Purcell to

Benjamin Britten; and an all-Stravinsky concert presented the oratorio, *Oedipus Rex*.

Performances as well as programs carried the indelible imprint of Mr. Bernstein's impetuous personality. Sometimes rugged, sometimes merely brash, usually couched in sound musicianship, always infectious, his readings carried a vigor and conviction which brought high praise from almost every metropolitan critic. Such praise, however, did not obscure their occasional displeasure at the increasing ostentation in his baton technique and his rather theatrical behavior on the conductor's stand. Virgil Thomson incisively remarked in his review dated October 16: "Leonard Bernstein . . . would be a delightful conductor if he could ever forget during one piece, or even during one movement of a piece, that he is considered by Warner Brothers to be a potential film star . . ."

September 28

ONE OF THE rarest phenomena of the concert world was witnessed this afternoon at Town Hall in New York: a recital on the double bass. The soloist was Ludwig Juht, a member of the Boston Symphony Orchestra and an acknowledged master of the largest of the viols. It was believed that this was the first double-bass recital in New York since 1935, when Mr. Juht presented a program at Steinway Hall.

The artist left no doubt that his unwieldy-looking instrument could create a thoroughly satisfying musical experience. Despite the humid weather, a handicap for all string players, Mr. Juht displayed an impeccable technique and a tone of velvety texture. The first half of his program was given over to his own transcriptions of early works, sonatas by Vivaldi and Fueles and a Grave and Gavotte by Corelli. The remainder of the afternoon was devoted to modern compositions written originally for the instrument, including the first performance of a Sonatina by Emil Kornsand, violist of the Boston Symphony Orchestra. The critics gave it a polite hearing, praising it as a well contrived

show piece for the double bass, and little else. Two short pieces by Serge Koussevitzky and two others by the performing artist were also played.

An Estonian by birth, Ludwig Juht arrived in this country early in 1934 and was heard by Serge Koussevitzky, himself the greatest exponent of the contrabass in our time. The latter invited him to appear as soloist with the Boston Symphony Orchestra in April of that year and, immediately afterwards, to join that organization. Mr. Juht made his New York début in the Barbizon Plaza Concert Hall in the same year, following it with a second recital in 1935, as mentioned above. Unlike many of the earlier masters of the double bass, who exhibited their virtuosity on a small, three-stringed instrument, Mr. Juht favors one of full size that carries the usual four strings.

September 30

THE CHICAGO OPERA COMPANY, under the general artistic direction of Fausto Cleva, celebrated its most brilliant opening since prewar days with the pageantry of white ties and ermine in the foyer of the Civic Opera House, and the pageantry of ancient Egypt on the stage. *Aida*, that hardiest perennial of all first-night opera productions, was chosen to inaugurate the company's thirty-fifth season. Featured in the cast were Zinka Milanov (in the title rôle), Kurt Baum (Radames), Ellen Repp (Amneris), Leonard Warren (Amonasro), Italo Tajo (Rampsis), Ralph Telasko (the King), and Carole Stafford (voice of the Priestess). Miss Repp appeared in place of Bruna Castagna, who was taken ill. The performance was conducted by Mr. Cleva.

Artistically, the performance lived up to the usual first-night standard, which is no exacting criterion. The stage was resplendent with its settings and costumes; the leading singers were, on the whole, in good form; the corps de ballet, under Ruth Page, made an attractive spectacle. Yet the opera lacked something in dramatic intensity, and the musical line tended to drag, qualities that cannot be attributed to the composer. However, this de-

tracted in no way from the gala atmosphere of the evening, an atmosphere created largely by the audience itself.

The new season of the Chicago Opera Company ran for six weeks, entailing thirty performances of fifteen different productions. With one exception, the schedule consisted of familiar works drawn from the Italian, French, and German repertories. The rule was breached only by the double-bill of Louis Gruenberg's *The Emperor Jones* and Gian-Carlo Menotti's *Amelia Goes to the Ball*, which was presented on October 4 and repeated on October 14. Chicago took favorably to opera in English, and the management announced its intention of exploring further possibilities in this respect for the future. It would seek additional works that can be sung in English, and would commission the translation of two standard operas.

Of the two short American operas given this year, *The Emperor Jones* received the more favorable notices. Lawrence Tibbett's portrayal of the title rôle was described by one reviewer as "a masterpiece of acting as well as of vocal art," and Erich Leinsdorf's conducting held the mounting excitement of score and action to the very end. Also sharing in the general approbation was Pearl Primus, who created and performed the dance of the witch doctor. The Menotti work, heard for the first time in Chicago, proved an attractive farce, though its frothiness was somewhat dissipated by rather heavy treatment. The leading parts were sung by Margaret Daum, Hugh Thompson, and Armand Tokatyan.

As in previous years, many of the singers featured with the Chicago Opera Company were drawn from the roster of the Metropolitan Opera Association of New York. Since the Chicago season opens earlier, Mr. Cleva was able to introduce to an American audience many new foreign artists who were later to invade the chief operatic citadel of the country. In addition, he also presented some of his own importations. In the Wagnerian wing, the newcomers were both tenors, Torsten Ralf and Set Svanholm, although the latter had already been heard in San Francisco (see September 17). Mr. Ralf, in his débüt in the title rôle of *Lohengrin* on October 28, exhibited a large, sonorous

voice that ranged successfully from the heroic to the more intimately lyrical. Mr. Svanholm, who was heard as Tristan on October 5, earned warm plaudits similar to the acclaim he had received earlier on the West Coast.

The big news was in the Italian section, where the foremost invader was Ferruccio Tagliavini, a tenor fresh from his triumphs at La Scala. Chicago first heard him on October 2, singing Rodolfo in *La Bohème*, and was to hear him subsequently in *Madama Butterfly* and *Tosca*. It was in the last of these operas that he won the most ecstatic reception of all, the climax of his performance coming in the aria, "E lucevan le stelle," which was received with tumultuous applause.

Paled by comparison were the others who made their American débuts in the Italian repertory. Of these, the best showing was made by Ramón Vinay, the Chilean tenor, who appeared on October 19 as Don José in *Carmen*. He proved equally attractive as singer and as stage lover.

Ferruccio Tagliavini was born on August 14, 1913, in Reggio, Emilia, a town in northern Italy more famous for its cheese than for tenors. When, as a child, he sang in the church choir, neighbors spoke of him as "*il piccolo Caruso*." But, although he was musical and willing to study the violin, he somehow persistently balked at taking vocal lessons. He was finally maneuvered by a stratagem of his father into singing for the judges in a competition held in nearby Parma. Unschooled and completely nonchalant, young Tagliavini sang so well that he was immediately offered a scholarship at the Parma Conservatory.

In 1938, he won first prize in the May Festival held in Florence. After further study with Amadeo Bassi, he made his operatic début at the Teatro Communale in Florence the following year, singing Rodolfo in *La Bohème*, the same rôle in which he was later to make his débuts both in Chicago and in New York. Engagements followed in the major opera houses of Italy, including La Scala, the Teatro Reale, and the San Carlo.

He became a great favorite with thousands of American soldiers during his tours of army camps. His Cetra recordings, imported from Italy, were praised by critics, and seized by collectors as prize items. Thus, even before he set foot in the United States, Mr. Tagliavini was well known to Americans.

Starting in South America early in 1946, he carved a route of im-

pressive triumphs that took him through Mexico City and Chicago before his climactic appearance at the Metropolitan Opera House in New York on January 10, 1947.

Besides his whole-hearted devotion to music, Mr. Tagliavini enjoys tinkering with electrical devices, is a sports enthusiast, and dabbles at painting and sculpture. He is an expert swimmer, having won a cup for his talent in this direction, and confesses that he is an ardent movie fan.

OCTOBER

October 1

THOUGH STILL in her early thirties, Rosalyn Tureck demonstrated most convincingly that she possessed not only the experience but also the skill, temperament, and understanding to assume a leading rôle among American concert pianists as an interpreter of the music of Bach. Today she opened a series of three comprehensive recitals at Town Hall, New York, devoted exclusively to the keyboard works of the great Leipzig master, the subsequent performances being held later in the month, on October 19 and 27. This series, in turn, marked her third similar venture at Town Hall since 1937. The programs Miss Tureck devised for her new cycle revealed an ever broadening vista of Bach's genius, combining many of his chief works with several rarely heard compositions which provided the spice of novelty. The series culminated with the monumental Aria with Thirty Variations better known as the *Goldberg Variations*, to which all of the final concert was devoted.

Bach specialists among pianists are the exception rather than the rule. In recent decades only two other pianists have received wide recognition for their cycles of Bach's music: Harold Samuel, the Englishman, and the Scottish-American, James Friskin. Rosalyn Tureck began her career as a Bach interpreter in December 1936, when she performed the rarely heard *Goldberg Variations* in New York. The following season, she gave a series of six concerts, again in New York, in which she played all the preludes and fugues from the *Well Tempered Clavier*, together with other Bach works. For this achievement she received the Town Hall Award in 1938. Six years later, she gave another sequence of Bach recitals in New York.

The winning of awards has become something of a habit with Miss Tureck. At the tender age of thirteen, she received the first prize of \$500 in a piano tournament conducted in the greater Chicago area, in which fifteen thousand students participated. She went on later to receive a fellowship with the Juilliard Graduate School, the National Federation of Music Clubs prize of \$1,000, and the Schubert Memorial Award, the last entailing an appearance with the Philadelphia Orchestra on October 10, 1935.

In her classic restraint, poetic imagination, and refinement of style, Rosalyn Tureck has been compared by some critics to Myra Hess. It is interesting to note in this connection that, when Miss Hess canceled her American tour in 1939, because of the outbreak of war in Europe, it was Miss Tureck who was called upon to substitute for her throughout the country.

October 3

TONIGHT AT Orchestra Hall, the Chicago Symphony Orchestra entered upon its fifty-sixth season. It was led by its music director and conductor, Désiré Defauw, recently returned from a European tour (his first since the war's end) in which he conducted orchestras in Italy, Holland, and England, as well as in Brussels, the city in which he first gained his international fame.

The three "B's" provided most of the music for Chicago's first orchestral event of the season. The program included Beethoven's *Coriolanus* Overture, Bach's Suite No. 3 in D, and Brahms's Symphony No. 1 in C minor. A novelty, however, was interpolated into these traditional proceedings with the American première of the conductor's own arrangement of César Franck's Chorale and Variations in B minor, the second of three similar works written originally for organ. The transcription was made early in 1946, and was performed for the first time anywhere in May of that year by the National Belgian Orchestra in Brussels, Mr. Defauw conducting.

The current season of the Chicago Symphony Orchestra comprised ninety-six subscription concerts at home, the annual series of ten performances in Milwaukee, thirty-one concerts on tour,

and a series of Wednesday evening concerts over the radio. Guest conductors appearing with the orchestra were Fritz Busch, Charles Muench, George Szell, Bruno Walter, and Tauno Hannikainen. Mr. Hannikainen, conductor of the Duluth Symphony Orchestra, was signed later in the season to return to Chicago on a more permanent basis—as assistant conductor for 1947-1948.

The season brought to Chicago two world premières by resident musicians: *In Praise of Pageantry* by Max Wald and the Violin Concerto in D minor, by Arne Oldberg. Also new to American symphony audiences were Marcel Poot's Sinfonietta and the transcription by Mr. Defauw of the Franck Chorale heard this evening.

On December 19, Zoltán Kodály, the distinguished Hungarian composer who was visiting the United States, took over the baton for one work, his own *Peacock Variations*, which he had previously introduced in Philadelphia.

Before the season closed, it was announced that Désiré Defauw would relinquish his post as musical director and conductor of the orchestra to Artur Rodzinski. He would, however, return to Chicago the following season as guest conductor at several concerts.

WHEN ARTUR RODZINSKI mounted the podium at Carnegie Hall to conduct the opening concert of the 105th season of the Philharmonic-Symphony Orchestra of New York, there was nothing in the forthright manner with which he led his men to indicate that, before the season would be over, his difficulties with the organization would make front-page news throughout the nation and would precipitate his withdrawal from a post he had held for three and a half years (see February 3).

Tonight's concert drew an audience distinguished not only by the postwar resplendence of its jewels and furs but also by the presence of delegates from the United Nations. Nine boxes had been purchased by leading societies to be placed at their disposal. The conductor's seventy-six-year-old mother, Mme. Jadwiga Rodzinska, recently arrived from Poland, was in another box to hear her son conduct for the first time since 1937.

Also present were two composers to hear their own works performed: Theodore Bloomfield, whose transcription of Bach's Toccata and Fugue in C major opened the program, and William Schuman, whose *Undertow*, arranged from the ballet of the same name, was given its first New York concert performance. Brahms's Symphony No. 2 in D major and Respighi's *Pines of Rome* completed the program.

The Schuman suite proved to be an effective orchestral résumé of the musical highlights of the original ballet, the latter being a rather prolonged psychological study of a frustrated young man driven inevitably to murder. "In the symphonic version," the composer explains, "I have attempted to maintain the continuity of the ballet while at the same time keeping in mind the comparative demands of the theater and concert hall. With the exception of the opening music for 'The City' all the principal episodes of the original score are retained, but for concert purposes the music has been telescoped. Also, the orchestra for the concert version is larger than that used for the ballet."

If the inaugural concert gave no foreshadowing of the turbulent manager-director conflict to come, it did introduce one of the Society's most prosperous seasons since the final days of Toscanini. One hundred and twelve concerts were given, ninety-eight of them in the regular subscription series. For the first time since 1939 a four-week spring tour of twenty-eight concerts brought the organization as far south as New Orleans, where it participated in a three-day festival. The tour was underwritten by the United States Rubber Company, sponsors of the regular Sunday afternoon CBS network broadcasts. In all, the itinerary covered four thousand miles and included concerts in twenty-four cities. In each city, the orchestra donated a complete library of its recordings to the local school system, a gift of the United States Rubber Company. The national fame of the orchestra was further extended by its appearance as an integral part of the motion picture, *Carnegie Hall*, produced by Boris Morros and William LeBaron.

The schedule was rich with first performances, guest con-

ductors, and guest soloists. Jacques Thibaud, the celebrated French violinist, was welcomed back to the United States after a sixteen-year absence. Also from France came, for the first time, Charles Muench for several highly successful appearances as guest conductor. Included on his programs was the first American performance of Arthur Honegger's Third Symphony ("Liturgique"). Still a third distinguished visitor from France was Manuel Rosenthal, the composer, whose *Musique de Table* was introduced to America on October 10, and who subsequently conducted the orchestra for a brief period.

Other new French music introduced by the Philharmonic-Symphony Orchestra of New York included a new 'cello concerto by Darius Milhaud, with Edmund Kurtz as soloist, Henri Barraud's Piano Concerto, with E. Robert Schmitz as soloist, Olivier Messiaen's *Hymne pour Grand Orchestre*, and Manuel Rosenthal's *La Fête du Vin*.

Accent shifted from the French school to the American with the world première of Norman Dello Joio's *Ricercari*, the composer at the piano, Peter Mennin's Third Symphony, and Elie Siegmeister's *Prairie Legend*.

Plans for the introduction of Honegger's *Joan of Arc* for chorus, singing and speaking rôles, and orchestra—announced at the beginning of the season—were abandoned with the severance of Mr. Rodzinski's connection with the orchestra; but the work was again prominent in the tentative schedule of novelties drawn up for the following season of 1947-1948.

Up to the time of the rupture of relationship between Artur Rodzinski and the management, the orchestra had been led by a variety of conductors, including Leopold Stokowski, Charles Muench, Manuel Rosenthal, Bruno Walter, George Szell, and Walter Hendl, the latter serving in his capacity as assistant conductor of the organization. With the sudden withdrawal of Mr. Rodzinski, an effort to fill out the season with other conductors followed, and Stokowski, Walter, Hendl, and Efrem Kurtz were hurriedly recruited to fill in the gaps resulting from the vacancy.

October 4

A RISING SALUTE from both audience and orchestra greeted the entrance of Dr. Serge Koussevitzky as he opened this afternoon the sixty-sixth season of the Boston Symphony Orchestra at Symphony Hall. With this concert he entered upon his own twenty-third season as the conductor of that great orchestra, and his second as its musical director. Characteristic of his devotion to new music was the inclusion of Shostakovich's Symphony No. 9 on the program, a work which Dr. Koussevitzky had introduced to this country a few months earlier at the Berkshire Festival in Tanglewood, Massachusetts. The remainder of the program was given over to Scriabin's *Le Poème de l'Extase* and Brahms's Symphony No. 1 in C minor.

The performance today of the Shostakovich symphony coincided with a Moscow despatch to the *New York Times* which reported that the Communist Party newspaper, *Culture and Life*, had condemned the work as a "playful and fanciful trifle" lacking "warm ideological conviction." Dr. Koussevitzky rose to defend the symphony as "one of the most beautiful of our contemporary works." Answering the Russian criticism that the work was little more than a stylization of the old classics, he stated: "Shostakovich's classicism is modern, a classicism not in the old understanding. The whole content, the form, the harmony, is contemporary in this symphony."

American reaction to this symphony, inspired not only by this but by subsequent performances by other orchestras, varied from dismissal ("as a piece of music it is worthless," B. H. Haggin in the *Nation*), to lukewarm appreciation (it "conveys, among other things, a certain refreshing impudence, a thumb-to-the-nose irresponsibility where decencies of style are concerned which suggest that Shostakovich also had had enough of the heavy weather of the Seventh and Eighth symphonies," Olin Downes in the *New York Times*), to Dr. Koussevitzky's own unqualified tribute.

The season's opening in Boston revealed an innovation within the personnel of the orchestra itself. For the first time in its history, a native American was installed as a first-desk player. He was oboist John Holmes, twenty-eight, of Rochester, New York, selected to fill the place left vacant by the retirement of Fernand Gillet.

During the season, the Boston Symphony Orchestra gave sixty-seven concerts in its home city, including twenty-four pairs of Friday afternoon and Saturday evening performances, six Sunday afternoon and six Tuesday evening concerts, six youth concerts, and one Pension Fund concert. There were forty-eight concerts on tour, and a weekly Tuesday evening broadcast over the ABC network which, midway in the season, acquired a new sponsor, the John Hancock Life Insurance Company. Guest conductors included Darius Milhaud and Camargo Guarnieri (in performances of their own works), Charles Muench, Bruno Walter, Leonard Bernstein, and Richard Burgin, concertmaster of the orchestra.

The encouragement of native American composers once again distinguished the Boston Symphony season. Three new American works were introduced: Aaron Copland's Third Symphony, Roy Harris's *Celebration*, and Lukas Foss's *The Song of Songs*. Darius Milhaud's Symphony No. 2 was also given its world première.

The American premières during the season included a new symphony by Guarnieri, directed by the composer, Honegger's Symphony for Strings, Jaubert's *Sonata à Due*, and the latest work of Richard Strauss, *Metamorphosen*.

A LAST MINUTE SETTLEMENT of a wage dispute with the American Federation of Musicians paved the way for the opening of the forty-seventh season of the Philadelphia Orchestra at the Academy of Music in that city. Eugene Ormandy conducted. For a while it seemed that the season's first concert would have to be postponed. With only several days to spare, a compromise was reached in which the musicians won a ten-dollar increase in their minimum weekly salaries.

As in Chicago one evening earlier, the music of the three "B's" dominated the program this afternoon. Bach was represented by the Passacaglia and Fugue in C minor in a new transcription by Mr. Ormandy, heard for the first time in this country. The work was originally written for organ. It was followed by Beethoven's Symphony No. 8 in F major and Brahms's Symphony No. 4 in E minor. The same program was repeated four days later in Carnegie Hall, New York, at the orchestra's first concert of the season in that city.

The seventy-six subscription concerts of the Philadelphia Orchestra at the Academy of Music included twenty-eight pairs of Friday afternoons and Saturday evenings, ten Monday evenings, five youth and five children's concerts. There were forty-seven concerts on tour and forty-three special concerts of which twenty-six were broadcast on Saturday afternoons over the CBS network. The guest conductors for the season were Dimitri Mitropoulos, George Szell, Bruno Walter, Igor Stravinsky, and Zoltán Kodály.

There were three world premières: Louis Gesensway's Concerto for Flute and Orchestra, Anis Fuleihan's *Three Cyprus Serenades*, and Constant Vauclain's *Symphony in One Movement*. The American premières were: Serge Prokofiev's *Ode to the End of the War*, Manuel Rosenthal's *Saint Francis of Assisi*, and Zoltán Kodály's *Peacock Variations*.

THE WEEKLY Wednesday evening radio program, "Invitation to Music," tonight began a new season of broadcasts over the Columbia Broadcasting System. Fastidiously avoiding the hackneyed and the traditional, these concerts by the CBS Symphony Orchestra were always alive with novelty and dynamic interest, and provided some of the most stimulating musical experiences heard over the radio. In recognition of this achievement, the series received on April 17, 1947, the George Foster Peabody Citation for bringing to the air "compositions and composers who deserve but might not otherwise have received the hearing."

Tonight's performance was characteristic of the accent on the new which was stressed throughout the entire season of radio concerts. It featured the American première of the Concerto for Violin and Orchestra by Bissario Shebalin. Miriam Solovieff was the soloist, and Bernard Herrmann conducted.

There were four world premières heard during the remaining concerts: Richard Arnell's Concerto for Piano and Orchestra, with Vera Brodsky, pianist, and Bernard Herrmann conducting; Camargo Guarnieri's Concerto No. 2 for Piano and Orchestra, with Lidia Samoës, pianist, and the composer conducting; Frederick Jacobi's *Two Pieces in Sabbath Mood*, Nicolai Berezowsky directing; and Heitor Villa-Lobos's *Bachianas Brasileiras No. 3*, for piano and orchestra, José Brandao, pianist, with the composer conducting.

In addition, there were the following American premières: Eric Coates's Two Movements from *The Three Elizabeths*, conducted by the composer; Anthony Collins's overture, *The Dancing Master*, and his *Hogarth Suite*, conducted by the composer; Martin Kraus's Symphony in C minor, a forgotten eighteenth-century work, directed by Edvard Fendler; Nikolai Lopatnikoff's Concerto No. 2 for Piano and Orchestra, the composer at the piano and Nicolai Berezowsky conducting; and the Violin Concerto of Shebalin mentioned above.

One of the particularly significant features of these radio concerts was the appearance of conductors to conduct or perform their own works. They were: Eric Coates, Anthony Collins, Georges Enesco, Camargo Guarnieri, Zoltán Kodály, Nikolai Lopatnikoff, Darius Milhaud, Igor Stravinsky, Heitor Villa-Lobos, and William Walton.

Twenty-three conductors participated in these broadcasts: Alfredo Antonini, Leon Barzin, Nicolai Berezowsky, Frank Brieff, Eric Coates, Anthony Collins, Georges Enesco, Edvard Fendler, Arthur Fiedler, Camargo Guarnieri, Walter Hendl, Bernard Herrmann, Zoltán Kodály, Charles Lichter, Darius Milhaud, Manuel Rosenthal, Daniel Saidenberg, Tibor Serly, Robert Shaw, Reginald Stewart, Leopold Stokowski, Igor Stravinsky, and Heitor Villa-Lobos.

October 5

THE FIRST musical artists from the Soviet Union to visit the United States since the war were presented tonight at Town Hall, New York, under the joint auspices of the American-Soviet Music Society and the National Council of American-Soviet Friendship. They were Zoya Haidai, soprano, and Ivan Patorzhinsky, basso, leading singers of the Kiev State Opera. Both were among their country's most distinguished musical representatives, having won the Stalin Prize and carrying the official title of People's Artist of the U.S.S.R. Besides, Mr. Patorzhinsky held the highest Soviet decoration, the Order of Lenin.

The program of lieder, folk songs, and arias evoked considerable enthusiasm from the audience, which, combined with the praises of the critics the following morning, seemed to ensure the success of a one-month tour that had been projected for the artists. However, even before this initial performance, there sounded diplomatic overtones of a disturbing nature. The singers were ordered by the United States Department of Justice to register as foreign agents of their government or incur penalties. Though they explained that they had come by invitation, and for purely cultural purposes, the artists received an ultimatum on the day of their recital. Together with three other Soviet citizens with whom they were traveling, Mme. Haidai and Mr. Patorzhinsky canceled their engagements and, within a week after their Town Hall appearance, departed for home rather than submit to an unprecedented order which probably never before had been invoked against concert artists.

Four of America's leading musicians—Serge Koussevitzky, Howard Hanson, Douglas Moore, and Aaron Copland—immediately drew up a protest which they dispatched to Attorney General Tom Clark, Acting Secretary of State Dean Acheson, and President Truman:

"It was with great shock that we read and heard the disturbing news which appeared in the press and on the radio yesterday.

Can it be true that the two great artists visiting this country and performing as the first musical representatives to come from the Soviet Union since the war should receive such a welcome? Are cultural representatives from all countries coming to the United States to be requested to register as foreign agents?

"We cannot feel that any responsible citizen of this country can accept an action of this sort without deep misgivings as to its implications and the very serious connotations.

"It seems inconceivable that a department of our government should act in such a way as to set a precedent which will so completely block the normal and necessary exchange of cultural representatives between the richly endowed nations of the world.

"The great musical culture of this country has been created by the free and constant interchange with musicians of all lands. We have received in the past the art, and have as part of our tradition the visits, of Tchaikovsky, Rimsky-Korsakov, Glazunov, Anton Rubinstein, Scriabin, Chaliapin, Rachmaninoff, Prokofiev, and countless others from this one land—to say nothing of Dvořák, Mahler, Sibelius, Puccini, Mascagni, Delius, Elgar, Saint-Saëns, Ravel, and Casals from other countries, who have visited our shores and have created music in our midst. And in other allied cultural fields our tradition is rich with the memories of Eleanor Duse, Sarah Bernhardt, the Moscow Art Theater, Diaghilev, George Bernard Shaw, and the 'Old Vic' company.

"The unprecedented subjection of these two great Ukrainian artists to this present indignity is a great danger to the full development of our musical life—to that of the world, if we are to set an example. For by accepting this step, we are voluntarily excluding the basic means of achieving world understanding.

"As this matter is of deep significance and interest to each one of us personally and to the American people nationally, we urgently request an answer to this letter clarifying your official action and defining the future application of this procedure."

The four who signed the above protest were not alone in their alarm. Others pointed out that, on the very same day that the Soviet artists left this country, the British pianist, Dame Myra

Christopher Lynch, young Irish tenor, made his American début tonight on the "Voice of Firestone" program. To give the occasion added significance, the broadcast was transferred from the NBC studios in Radio City, New York, to Carnegie Hall.

Mr. Lynch's radio appearance was preceded by promotional fanfare uninhibited in its use of superlatives, a campaign in which the youthful Irish singer was hailed as John McCormack's protégé and successor. The basis for this high-flown exploitation lay in the fact that, shortly before his death in 1945, McCormack had heard the young man sing and, according to credible testimony, pronounced young Lynch his successor.

Some critics took exception to the billing of an initial radio appearance as a début in the accepted musical sense of the term, noting that radio reproduction, in which volume and range are subjected to artificial modification by factors beyond the artist's control, seemed an inappropriate testing ground for a true artist. However, they did point out that, in such hardy perennials as "Macushla" and "I Hear You Calling Me," Mr. Lynch revealed a "thoroughly pleasant voice . . . heard to best advantage in the higher register." What appeared to be lacking was "the strength and vigor of a dominant personality."

After the performance, huge buses transported the fifteen hundred guests to a reception and buffet supper at the Starlight Roof of the Waldorf-Astoria Hotel, where they were greeted by Mr. and Mrs. I Harvey Firestone, lavishly fed, and entertained with a musical performance by Elizabeth Firestone, daughter of the sponsor, in a rendition of one of her own piano compositions.

Besides appearing on twenty-two Monday evening broadcasts between September 30 and May 12, Mr. Lynch filled a concert schedule between October 17 and May 9 which included thirty engagements that took him throughout the country.

Born twenty-five years ago at Rathkeale, on the banks of the Deel, in Ireland, Christopher Lynch was discovered in 1942 by a member of the wealthy O'Mara meat-packing and music loving family in a Limerick motion-picture theater. Arrangements were consummated for Mr. Lynch to study in Dublin with Vincent O'Brien, teacher and discoverer of John McCormack. The lad soon met the celebrated

tenor, who then gave voice to the comment which launched a new and promising career.

Before his arrival in America, Mr. Lynch had given some thirty recitals and had made a few records for HMV. It was a phonograph record which introduced him to Mr. Firestone for his radio program; and it was an article in *Time Magazine* (March 19, 1945) which induced Arthur Judson, president of Columbia Concerts, Inc., to negotiate a long-term contract with Mr. Lynch for American concert appearances.

A strapping, blue-eyed, brown-haired young man, Christopher Lynch was one of the outstanding goal-keepers in the rugged Irish sport of hurley. His parents had been breeders of horses, and he boasts of the fact that the first money he made in America was not through singing but by picking winners at Belmont Park race track in Long Island.

FOR THE THIRD successive season, the Début and Encore Concerts embarked on a unique plan of coupling established artists with comparative newcomers in joint appearances. The idea—brainchild of young Sherman Pitluck, who once had aspired to become a concert violinist—was to hurdle two main obstacles facing every début by an unknown, adequate financing and an audience. In Mr. Pitluck's scheme, name-artists draw the paying audience into the concert hall, thereby providing a public (and sometimes even a modest fee) for the unknown hopefuls included on the same program. Twice in the past two seasons, these concerts were responsible for bringing recognition to début artists. In 1944, at the concert in which this series was born, the Guilet String Quartet was brought from complete obscurity to almost overnight fame. The next morning, an official from RCA Victor telephoned to sign the ensemble for recordings. A young pianist introduced in 1945, Ethel Kramer, toured the country successfully one year later.

Indicative of the growing success of this project was the fact that tonight's concert took place in New York's Town Hall. During the two previous seasons the much smaller Times Hall was found adequate. In conjunction with the current series, a Début and Encore Concert Guild was formed, with Countess Emma Loeffler de Zaruba as founder-chairman.

The début at tonight's event was by Graciela Rivera, coloratura soprano from Puerto Rico. Anne Kullmer's thirty-piece all-woman symphony orchestra provided the "experienced" contrast. Because of Miss Kullmer's illness, her place on the conductor's stand was taken by Zoltan Fekete, who directed a diverse program including music by Mozart, Bruckner, and Handel. The Handel work consisted of music collated by Mr. Fekete from the oratorio, *Jephtha*. Mr. Fekete, it appears, is something of a Handel enthusiast, for this is the eighth suite he has arranged from that composer's music.

Miss Rivera, who had previously sung with the New Orleans Opera Company, in the road company of *Rosalinda*, and during a USO tour of Europe, was found to be "charming, poised, and pretty," and "she sang with style."

During the remaining five concerts of the season, Début and Encore Concerts presented such star attractions as Guiomar Novaes, Regina Resnik, Olga Coelho, Salvatore Maria de Stefanò, Hugh Thompson, and John Corigliano, together with début appearances by Walter Stafford, bass-baritone, Ardyth Walker, cellist, Jimme Jean Haward, dramatic soprano, Adrian Fisher, pianist, Barbara Troxell, soprano, and Jay Karlin, violinist.

"JUBILEE DAY" was celebrated today by the faculty and students of Fisk University at Nashville, Tennessee, to commemorate the seventy-fifth anniversary of the historic Jubilee Singers. The festivities included a pilgrimage to the graves of the original members of the chorus.

The rise in popularity of the Negro spiritual can be traced largely to the pioneer efforts of the Fisk Jubilee Singers.

Fisk University was founded in 1866 to provide educational facilities for the newly freed Negroes. Almost from the day of its inception, it was harassed by financial problems, the solution of which was ultimately discovered by the treasurer, George L. White. He had often heard students of his school sing in groups and, in an inspired moment, felt that the entire country, the white majority particularly, might be interested in the poignant music of his race. The University

authorities reluctantly gave him permission to create a choral group consisting of twelve pupils, Mr. White defraying all expenses. For two years, he trained the ensemble until it acquired finish, precision, and integration.

On October 6, 1871, the group left Nashville for its tour of the country. The first concerts were greeted with rather cool reserve; but, as the tour progressed and as the music grew more familiar, the enthusiasm of audiences increased. The road was finally paved with unexpected triumphs. At the Gilmore Music Festival in Boston in 1872 an audience of twenty thousand rose to its feet and shouted: "Jubilee Forever!" In 1878, when the Fisk Jubilee Singers returned to the University, they brought back with them more than \$150,000, testimony that the spiritual (first known as a "jubilee song" in honor of the ensemble that made it famous) had conquered America.

October 7

THE TWO HUNDREDTH anniversary of the birth of William Billings, the first American composer to make music his profession, was commemorated today by the announcement of the publication of the first complete edition of his works by C. C. Birchard and Company, of Boston, under the editorship of Oliver Daniel. Two groups have already left the press, with the remaining volumes scheduled for publication within the next twelve months.

A rather grotesque figure—with one leg, one eye, a rasping voice, a slouching figure, and sloppy dress—Billings was nevertheless one of the most invigorating forces in the early history of American music. He was born in Boston on October 7, 1746, and became a tanner by profession, but a musician by choice. As a boy he acquired his musical education by memorizing Tansur's *Musical Grammar*. Later on he abandoned tanning for a more active musical life as choirmaster and composer. Dissatisfied with the dull hymn tunes then used in New England, he wrote what he called "fuguing tunes," in which the counterpoint was crude and the harmonies in open violation of text-book rules. But they had movement and strength, and introduced a new vitality into the psalmody of the day. His original hymns and anthems were included in six collections which he compiled and published: *The New England Psalm Singer* (1770); *The*

Singing Master's Assistant (1778); *Music in Miniature* (1779); *The Psalm Singer's Assistant* (1781); *The Suffolk Harmony* (1786); and *The Continental Harmony* (1794).

With the outbreak of the Revolutionary War, Billings adapted some of his hymns for martial purposes, writing new lyrics. One of these was the celebrated "Chester" which was widely sung by the Colonial soldiers and which has frequently been described as the "Marscillaise" of the Revolutionary War.

Billings is also credited with having introduced the use of the pitch-pipe and to have originated formal concerts in New England. Singing classes which he conducted in Stoughton, Massachusetts, in 1774 became the nucleus for the celebrated Stoughton Musical Society, the first formal choral organization in this country.

October 10

MUSICAL GOURMETS found lavish and stimulating fare in the first American performance of Manuel Rosenthal's *Musique de Table*, played tonight by the Philharmonic-Symphony Orchestra of New York, Artur Rodzinski conducting. The remainder of the program included Beethoven's Symphony No. 1 in C major, the same composer's Concerto No. 1 in C major for Piano and Orchestra (Maryla Jonas, soloist), and Richard Strauss's Waltzes from *Der Rosenkavalier*.

The Rosenthal work was written in 1942, a period in which the composer was active in the French underground movement. Food, even the few basic items necessary for subsistence, being scarce in subjugated France, Rosenthal took to imagining sumptuous menus, like many another half-starved individual. Being a composer, he decided to set one of them to music.

The eight sections of the orchestral suite are described by the composer as follows:

I (a). *Maestoso*: Guests Enter the Dining Room.

(b). *Tempo allegro giocoso*: *Salade russe*.

II. *Moderato*: Frels in Red Wine.

III. *Moderato*: *Quenelles lyonnaise* (A paste of chicken or pike fish mixed with cream, flour, and beaten whites of egg,

shaped like small sausages, poached and served with cream sauce of chicken broth and fish base).

IV. Allegro moderato, tempo di marcia: Beef Tenderloin.

V. Allegro non troppo: Mixed Fresh Vegetables.

VI. Allegro giocoso: Loin of Venison.

VII (a). Moderato: *Salade de saison*.

(b). Allegro non troppo: *Fromage de montagne* (probably goat cheese).

VIII. Finale, allegro ritmico.

The finale, in concerto style with each section of the orchestra heard in turn, was intended as a hymn to gastronomy.

The critics generally agreed that the music was "fanciful, humorous, fascinatingly colored, extremely alive."

ENTHUSIASM RACED from handclappers to headline writers at the conclusion tonight of the first professional performance in America of Richard Strauss's thirty-year-old opera, *Ariadne auf Naxos*, by the New York City Opera Company. It was presented bilingually, with the prologue given in an English translation by Lewis Sydenham and the main body sung to the original German text of Hugo von Hofmannsthal. "The most important single event thus far of our music season," reported Olin Downes in the *New York Times*, "which must rank as one of the finest operatic interpretations witnessed hereabouts in years."

Experimental in form, intimate and sparkling, the opera demanded, and received, virtuoso performances not only from the entire cast of singers but also from the thirty-seven instruments in the chamber orchestra required by the score. Credit for the general excellence of the production went first and foremost to Laszlo Halasz, general manager and conductor, under whom the orchestra played with lucidity and precision. The stage director, Leopold Sachse, contributed his authoritative experience, gained by working closely with Richard Strauss and the librettist, Hugo von Hofmannsthal, in early German productions of the opera. A year and a half of preparation and three months of actual two-a-day stage rehearsals had gone into tonight's production. The sus-

tained zeal of the entire ensemble was evident in the understanding and esprit of the finished performance.

The lion's share of individual honors went to the leading sopranos: Ella Flesch, stately Hungarian who had originally sung the title rôle under Strauss's direction, purportedly his personal choice for the part; Virginia MacWatters, who sang Zerbinetta with coloratura brilliance; and Polyna Stoska, lyric soprano, in the tricky rôle of the boy composer.

But enthusiasm was reserved mainly for the opera itself. Though stylistic interest superseded the emotional intensity of earlier Strauss operas, *Ariadne* had a sparkle and clarity of musical texture not found in the composer's other masterpieces for the stage. The public acclaim for this revival proved so great that six additional performances had to be scheduled by the City Center Opera Company.

Originally written as an interlude for Max Reinhardt's production of Molière's *Le Bourgeois Gentilhomme* in 1912, the opera was later revised as a completely independent work and was thus presented for the first time in Vienna in 1916. The first American performance was given in German by the Philadelphia Civic Opera Company under the direction of Alexander Smallens in Philadelphia on November 1, 1928, with Nelson Eddy and Helen Jepson (both then still unknown) appearing in minor rôles. In December 1934, a performance in English was given by the opera department of the Juilliard Graduate School, directed by Albert Stoessel.

October 11

TODAY MARKED the fiftieth anniversary of the death of Anton Bruckner, celebrated Austrian composer. In commemoration of the event, the Boston Symphony Orchestra under Dr. Serge Koussevitzky offered the composer's Symphony No. 8 in C minor, heard in Boston for the first time in seven years.

Despite the passionate efforts of conductors like Serge Koussevitzky, Bruno Walter, and Eugene Ormandy to make Bruckner's music better known to this country, the Austrian symphonist is today no closer to general acceptance by the American music public than he

was at the turn of the century. Much of his music has sounded prolix and over-rhetorical to audiences in this country, even while they recognize that in his best moments Bruckner achieves an expression of mysticism and eloquence uniquely his own. Generally speaking, American critics tend to corroborate this judgment.

October 12

AN AUDIENCE that overflowed onto the stage of New York's Town Hall rose to its feet this afternoon to greet Dame Myra Hess on her first appearance in America in seven and a half years. The warm and affectionate tribute was, in part, an acknowledgment on the part of the audience that Miss Hess is one of the supreme aristocratic artists of our time. In largest measure, however, it was a spontaneous expression of homage to a woman who, throughout the course of the war, had served so heroically, and with such self-abnegation, on behalf of London's war-weary workers.

The audience then settled down to hear a characteristic Myra Hess program. It was presented with nobility and modesty. The stylistic restraint came as a welcome relief to the thumping and percussive pianism that prevails in our concert halls today. The music included Beethoven's Sonata in A flat, Op. 110, the French Suite No. 5 in G major of Bach, the early and seldom-heard Six Variations, Op. 34, of Beethoven, and the Sonata in F minor of Brahms.

During the intermission, Dame Myra spoke briefly and intimately to the audience, thanking Americans for the substantial funds they had contributed towards her wartime work, voicing her opinion that this mutual effort in a work of culture between the two nations would remain an enduring bond.

Miss Hess's American tour this season was a comparatively limited one, ending with a Carnegie Hall recital in New York on December 14. Besides the two New York recitals, it included two other recitals (in Boston and Newark), two appearances over the radio (NBC Symphony and the Telephone Hour), and seven guest performances with three major orchestras.

When hostilities broke out in Europe in 1939, Myra Hess immediately canceled her projected American tour in order to devote herself completely to the war effort. Recognizing the importance of music as a weapon for morale, she enlisted her art into the service of her country by inaugurating, on October 10 of the same year, noon-day concerts in the cupola of the National Gallery in London. She envisioned a new kind of sanctuary in which the gruesome realities of modern warfare would not enter, a refuge for war-exhausted Londoners, a bomb-proof shelter of the spirit. At one of her first concerts she made her aim clear in a brief and forthright speech to the audience: "I want to keep this little oasis of peace going in the heart of London, and although we may be a small community, the principle of not being deterred by those evil forces is important."

At first, her concerts consisted solely of piano recitals. Then, as the noon-day events began to attract capacity audiences, she expanded her programs to include other artists besides herself, embracing an ambitious repertory of great chamber-music works. When the *Blitzkrieg* wreaked its fury on London, Miss Hess transferred the concerts to an underground shelter beneath the Gallery. This was her only concession to the dangers of war. Each day, punctually at 11:30 in the morning, she could be seen making her way through the wreckage and havoc, walking briskly from her home to the nearby Gallery where she had an appointment with her fellow Londoners. And each day, these victims of Nazi barbarism, their nerves strained by the shattering air attacks of the night before, their bodies exhausted by the work since dawn of assisting in putting out fires and clearing wreckage, would make their way at noon to the underground auditorium to hear the music of the ages.

By the time the war came to an end, Myra Hess had arranged 1,698 concerts before an estimated total audience of almost a million music lovers. Approximately one thousand artists assisted her in the presentation of these events, none of whom received any compensation. The small admission charge was used by Miss Hess as part of a permanent fund to assist British musicians impoverished by the war.

Although she was created a Dame Commander of the Order of the British Crown by King George VI in 1941 for her services to her country, Miss Hess has declared that she is prouder still of the fact that "taxi-drivers had learned to love Mozart, and waiters became friends of Beethoven's chamber-music."

BECAUSE ITS musical director, Eugene Goossens, was absent in England for guest appearances, the opening of the fifty-second season of the Cincinnati Symphony Orchestra, at Cincinnati's

Music Hall this afternoon, was entrusted to a guest, Vladimir Golschmann. The program broke no pioneer trails. It consisted of Berlioz's overture, *Roman Carnival*, Debussy's Two Nocturnes, Tchaikovsky's overture-fantasia, *Romeo and Juliet*, and Brahms's Symphony No. 4 in E minor.

The orchestral season in Cincinnati was marked by a veritable invasion of guest conductors to supplement Mr. Goossens. They included Leonard Bernstein, Vladimir Golschmann, Thor Johnson, Efrem Kurtz, Charles Muench, and Paul Paray. Before the season ended, it was officially announced that Eugene Goossens had resigned his post as music director of the orchestra, a post which he held with distinction since 1931, in order to go to Australia as conductor of the Sydney Symphony Orchestra and director of the New South Wales Conservatory of Music. Thor Johnson, young American conductor who had made a deep impression with guest appearances in Cincinnati, was selected as Mr. Goossens's successor.

The orchestra participated in forty subscription concerts at the Music Hall, five popular Sunday afternoon concerts, five young peoples' concerts, and eighty-six concerts on tour. Only one American première appeared on its programs: the Suite from the ballet *Corroboree* by John Antill, on November 23.

October 14

A SIX-DAY EXTRAVAGANZA of orchestral, choral, and solo music was tonight launched in Worcester, Massachusetts, with more than four thousand music lovers congesting the War Memorial Auditorium. The Worcester Music Festival had entered upon its eighty-seventh year. As in the preceding three seasons, the Philadelphia Orchestra, directed by Eugene Ormandy, was the principal attraction. Also featured was the Worcester Festival Chorus, led by Walter Lowe, music director of the festival.

The programs emphasized the time-tried and the familiar, rather than the new and the adventurous. The opening concert was frankly labeled "Familiar Music," and included works gen-

erally associated with summer or "Pop" concerts. A high spot of the evening was the *Rhapsody in Blue*, the solo piano being played by Jesús María Sanromá.

The second evening was devoted to an all-Wagner program, with Astrid Varnay, soprano, as soloist. The local newspapers had been strangely apprehensive about a concert devoted exclusively to Wagner, and their forebodings were confirmed by the gaps of empty seats in the auditorium. "It made the reviewer wonder," commented Quaintance Eaton in *Musical America*, "why a festival eighty-seven years old wasn't acclimated to Wagner by this time."

The third night brought a brief intermission to the formal portion of the series with the scheduling of an evening rehearsal. The following evening was entitled "Russian Night" and brought the one novelty of the entire festival—the first New England presentation of Prokofiev's cantata, *Alexander Nevsky*. Also heard in this program was William Kapell, pianist, who performed Tchaikovsky's Concerto No. 1 in B-flat minor with the orchestra.

The next day, Friday, was traditionally "Artist's Night." Since 1940, this had been an occasion for a concert by Richard Crooks, until recently when a local scribe complained that the event now called for "the glamor of a lovely face, the sheen and glitter of a charming gown." This year the artist was Eleanor Steber, soprano.

Saturday morning was "Young People's Day," the orchestra being conducted by Alexander Hilsberg in a program which included Kleinsinger's *Tubby the Tuba*, with Paul Tripp as narrator, and Harl McDonald's arrangement of *The Arkansas Traveler*.

The finale of the festival was, as custom dictated, a "Symphonic Night," highlighting this year Dvořák's *Te Deum*, with the Worcester Festival Chorus, and including Beethoven's Symphony No. 5 in C minor, his *Egmont Overture*, and Richard Strauss's Waltzes from *Der Rosenkavalier*.

Of the festival as a whole, the critics were agreed that the level of performance was high, just as the imagination and daring in

the program-making comparatively low. Plaintively, the correspondent of *Musical America* suggested—after noting the increased revenues at the box-office—that now that a surplus had been acquired for the festival, some of it might be used to good advantage in commissioning a new choral work, thereby arousing national interest as well as local pride.

Published in conjunction with the current festival was a handsome volume, *The Worcester Music Festival, Its Background and History, 1858-1946*, written by Raymond Morin, pianist, teacher, and music critic for the Worcester *Telegram*. It was obviously a labor of love and, in addition to its detailed account of the history of the festival, possessed a wealth of anecdote and human interest. Profits accruing from the sale of the book were to be applied towards the funds of the Festival Association.

IN THE candlelit ballroom of the colonial Governor's palace in Williamsburg, Virginia, the first of six chamber-music concerts, comprising the ninth annual festival of eighteenth-century music, took place. Ralph Kirkpatrick, noted harpsichordist who has directed these festivals since their inception in 1938, was again the organizing spirit. Two identical series, each of three concerts, were heard this week under the sponsorship of the corporation administering the restored city as part of a program to recreate the colonial capital of two centuries ago. Assisting Mr. Kirkpatrick in the performances were Alexander Schneider, violinist, Daniel Saidenberg, 'cellist, Mitchell Miller, oboist, Viola Morris, soprano, and Victoria Anderson, contralto.

The first pair of concerts, on October 14 and 17, presented sonatas for violin and harpsichord by Corelli and Mozart, the Partita in E major for violin by Bach, a triple concerto by Couperin, and an early Trio by Joseph Haydn. On October 15 and 18, Viola Morris and Victoria Anderson, known on the concert stage as the "English Duo," performed duets by Pergolesi, Handel, Alessandro Scarlatti, Purcell, and Couperin, while Ralph Kirkpatrick provided variety with an assortment of harpsichord pieces by Rameau, Domenico Scarlatti, and Couperin. The final pair of concerts, on October 16 and 19, brought music

by Veracini, Handel, Mozart, and Rameau for various combinations of instruments.

October 15

SHOSTAKOVICH's SYMPHONY No. 9 (see October 4) highlighted the season's opening program of the Kansas City Philharmonic Orchestra tonight at the Music Hall under the baton of Efrem Kurtz. The remainder of the program was devoted to Wagner's Overture to *Die Meistersinger* and Beethoven's Symphony No. 7 in A major.

The introduction of this work to the symphony audiences of Kansas City emphasized the broad base on which the orchestra had been reinforced in recent seasons. Before Efrem Kurtz took over the direction of the orchestra, four years ago, its season consisted only of ten concerts and attracted but seven hundred subscribers. This season, the orchestra proved itself to be one of the few organizations of its kind in the country that are almost self-sustaining. *Time Magazine* revealed that it "earns 85% of its annual \$198,000 budget at the box-office and by radio contracts, whereas most major orchestras are lucky to bring in 70% of their keep."

During the 1946-1947 season, the Kansas City Philharmonic Orchestra performed twenty pairs of subscription concerts and with them eight Sunday evening "Pop" concerts, twelve radio broadcasts, and sundry other special appearances both in and out of the city. The season was marked by the world première of a new suite from the ballet *Lysistrata* by Richard Mohaupt. Virgil Thomson appeared as guest conductor in a performance of his *The Plow that Broke the Plains*.

Efrem Kurtz persuaded several patrons to contribute a fund of \$2,500 to pay for the engagement of eight young artists to appear on the regular Sunday evening "Pop" concert series. This project, Mr. Kurtz explained, was to serve a triple purpose: to provide a showcase for unknown artists; to give young artists experience in performing with a major symphony orchestra; to build up a public for

these newcomers. He pointed to prewar Europe where young musicians had the advantage of provincial experience to prepare them for performances in leading music centers. "In the United States," said Mr. Kurtz, "it is the opposite. Here an artist must have the approval of mighty New York before even the smallest town will dream of engaging him."

The first six musicians to profit from this special endowment were: Jacob Lateiner, pianist, Marion Davies, 'cellist, Evelyn Keller, soprano, Virginia Voigtlander, violinist, Solveig Lunde, pianist, Constance Keene, pianist, and Vera McNary, marimbist.

October 16

WITH PRESIDENT and Mrs. Truman occupying the presidential box in Constitution Hall, Washington, D. C., the National Symphony Orchestra began its sixteenth season officially tonight before an audience that included diplomats, cabinet members, and leaders of Washington society. (Actually, the orchestra's season began one evening earlier with a performance in Baltimore.) The program, led by the orchestra's music director and permanent conductor, Hans Kindler, included the Bach-Vivaldi Concerto Grosso in D minor, Beethoven's Piano Concerto No. 4 in G major with Myra Hess as soloist, Respighi's *Pines of Rome*, and two novelties—Benjamin Britten's "Four Sea Interludes" from his opera *Peter Grimes*, and the American première of Alfonso Leng's *Canto de Invierno*.

After sixteen years, Dr. Kindler was finally able to fulfill a long-nursed ambition to expand his orchestra to more than one hundred men. To accommodate this expansion the stage of Constitution Hall had to be enlarged.

The season was one of the most extensive in the orchestra's history. Under the baton of Dr. Kindler and four guest conductors, the orchestra performed thirty-six subscription concerts in Constitution Hall, fifty-two on tour, and seventeen special concerts including nine in neighborhood theaters. The novelties of the year included the world premières of Otis Clemens's *Prelude* and *Marche* and Hans Kindler's *Hop-Frog*, and the

American première of Mr. Leng's *Canto de Invierno* heard this evening. The guest conductors of the season were Georges Enesco, André Kostelanetz, Morton Gould, and Walter Hendl.

Alfonso Leng is one of Chile's major composers. By profession, however, he is a dentist, and the author of a treatise on parodontia. Born in Santiago in 1884, he received his musical education at the National Conservatory in that city, studying with Enrique Soro. His major works include a Fantasia for Piano and Orchestra and the *Canto de Invierno*, the latter described by Nicolas Slonimsky as a "short work of romantic character." Mr. Slonimsky adds that Mr. Leng's style is characterized by a "brooding, quasi-Russian manner," though the Fantasia does employ modern harmonies. The *Canto de Invierno* was first performed on May 19, 1933, in Santiago.

JIM HOYL, composer of a popular-song hit called "When You Make Love to Me," was today disclosed to be none other than Jascha Heifetz, masquerading under a pseudonym. At a dinner table in California, some months ago, Mr. Heifetz had jokingly been urged by his friends to write a real "swing" tune. He took the dare, enlisted the services of a professional lyricist, Marjorie Goetschius, and wrote a popular song that was good enough to be accepted for publication by Emery Music, Inc. He concealed his authorship by adopting the name of Jim Hoyl.

What nobody expected, Mr. Heifetz least of all, was that the song would become a great hit. *Billboard* singled it out as the new tune most likely to succeed; five recording companies issued it, with Bing Crosby's first pressing for Decca totaling 300,000 discs; the bobby-soxers poured nickles into the country's juke-boxes; and virtually every name-band scheduled it for performances. In this wave of recognition for the song, the identity of the composer was inevitably sought—and finally disclosed. Mr. Heifetz made no attempt to conceal that this success, in a new field of music, pleased him. In fact, he had already written several other popular songs, and promised to take his new vocation as a song writer most seriously.

October 17

WITH GEORGE SZELL as its new permanent conductor, the Cleveland Orchestra began its twenty-ninth season tonight at Severance Hall under auspicious circumstances: the entire Thursday night subscription series had been sold out. The audience attending the opening concert overtaxed the capacity of the auditorium, making it necessary for two hundred additional seats to be installed. Scores of standees swelled the total attendance. Mr. Szell selected a traditional program of nineteenth-century classics for the occasion: Weber's *Oberon* Overture, Debussy's Prelude to *The Afternoon of a Faun*, Richard Strauss's *Don Juan*, and Beethoven's Symphony No. 3 in E-flat ("Eroica").

For its new season, the Cleveland Orchestra had, besides the acquisition of a new conductor, been strengthened in several different ways. The most important of these was the enlargement of the orchestra by nine musicians and two apprentice conductors, and the breaking of precedent in scheduling a full week of rehearsals preceding the first concert.

The "apprentice" conductor was a distinct innovation for Cleveland. (The Baltimore Symphony Orchestra is the only other symphonic organization in this country utilizing the services of such "apprentices.") It was brought about at the instigation of Mr. Szell and through a grant by the Kulas Foundation. In the course of the year, the apprentices served as master students under Mr. Szell, and were given opportunities to direct rehearsals, to play in the orchestra, and to study the scores in the orchestra's library. The two selected to fill these rôles during 1946-1947 were John Boda, a member of the music faculty at Otterbein College in Westerville, Ohio, and Theodore Bloomfield, for two years a special conducting student of Pierre Monteux.

Still another innovation marked the "Twilight" concerts, directed by Rudolph Ringwall, when first-desk men were called upon to appear as soloists with the orchestra.

The orchestral season in Cleveland numbered seventy-five subscription concerts at Severance Hall (including thirteen Twilight and twenty-two children's concerts), and thirty performances on tour. Besides Mr. Szell, the orchestra was conducted by Rudolph Ringwall, Georges Enesco, Igor Stravinsky, and Bruno Walter. Two world premières were heard: Paul Hindemith's *Concerto for Piano and Orchestra* and Aaron Copland's *Letter from Home*.

George Szell presents a contrast to flamboyant conductors who indulge in elaborate baton mannerisms and go in for agitated performances. His demeanor on the conductor's platform is reserved; his technique simple and functional. His performances tend to submerge, rather than flaunt, his personality. He does not galvanize an audience; he wins it over slowly and subtly.

Born in Budapest in 1897, George Szell was a child prodigy who, in his tenth year, made a public début in the dual rôle of pianist and composer. He was sixteen when he made his first attempt to conduct: the Vienna Symphony was giving a season of summer concerts at Bad Kissingen, and the regular conductor, temporarily indisposed, asked young Szell to take over the orchestra for one evening. He did, liked the feel of a baton in his hand, and from then on knew that he wanted to become a conductor. Soon afterwards, he met Richard Strauss, played for him his own piano transcription of *Till Eulenspiegel*, winning over the composer so completely that the latter appointed him to the conductorial staff of the Berlin State Opera. There followed a long and rigorous apprenticeship, during which Mr. Szell conducted many orchestras and operas throughout Germany. From 1924 to 1930, he was first conductor at the Berlin State Opera, from 1930 to 1936, director of German Opera in Prague, and from 1937 to 1939, conductor of the Scottish Orchestra of Glasgow.

In 1941, Mr. Szell came to this country and served as guest conductor of the NBC Symphony. (This, however, was not his first visit to this country. In 1931, he had conducted the St. Louis Symphony Orchestra and the Hollywood Bowl Orchestra in Los Angeles.) There followed guest appearances with most of America's major orchestras, culminating in 1942 with his appointment to the conductor's staff of the Metropolitan Opera House.

October 18

DESCRIBED BY Serge Koussevitzky as "the greatest American symphony—it goes from the heart to the heart," Aaron Copland's Symphony No. 3 was magnificently introduced to the world today at Symphony Hall, Boston, by the Boston Symphony Orchestra with Dr. Koussevitzky conducting.

Mr. Copland, commissioned to write this work by the Koussevitzky Music Foundation, began it in August 1944, while on vacation in Mexico. He continued working on the score for the next two years, completing it on September 29, 1946, barely in time to have the necessary parts copied for the première performance. The work is dedicated to "the Memory of My Dear Friend, Natalie Koussevitzky."

Unlike so many of the composer's earlier works, this symphony contains neither folk-lore nor jazz materials. Occasionally, however, it appropriates thematic ideas from earlier Copland works: the opening movement borrows a tonal device from *Appalachian Spring*; the last movement quotes a theme from *Fanfare for the Common Man*.

The symphony is written for the full modern orchestra, including piano, celesta, and numerous percussion instruments. Its four movements are marked: Molto moderato, Allegro molto, Andantino quasi allegretto, and Molto deliberato. Describing these respective movements, Mr. Copland writes: "The opening movement, which is broad and expressive in character, opens and closes in the key of E major. . . . The themes—three in number—are plainly stated: the first in the strings, at the very start without introduction; the second in related mood in violas and oboes; the third, of a bolder nature, in trombones and horns. . . . The form [of the second movement] stays closer to normal symphonic procedure. It is the usual scherzo, with first part, trio, and return. . . . The third movement is the freest of all in formal structure. Although it is built sectionally, the various sections are intended to emerge one from the other in continuous flow, some-

what in the manner of a closely knit series of variations. . . . The final movement follows without pause. It is the longest movement of the Symphony, and closest in structure to the customary sonata-allegro form."

Virgil Thomson, devoting his entire column to the symphony in the Sunday music section of the New York *Herald Tribune* (November 24), wrote that it "is destined . . . to occupy a niche of some importance in the history of American music."

THE PITTSBURGH SYMPHONY ORCHESTRA, increased to ninety men and conceded the best orchestra ever assembled in that city by its conductor, Fritz Reiner, tonight performed a varied program at the Syria Mosque to inaugurate its twentieth anniversary season. The program consisted of Bach's Toccata and Fugue in D minor in the Cailliet transcription, Debussy's *Nuages* and *Fêtes*, Brahms's Symphony No. 4 in E minor, Revueltas's *Janitzio*, and Ravel's *La Valse*.

Fifty subscription concerts at the Syria Mosque, comprising twenty pairs of Friday evening and Sunday afternoon concerts, seven popular and three children's concerts, besides thirty-three special performances, was the ambitious schedule undertaken by the Pittsburgh Symphony Orchestra during this anniversary season. In addition, there were thirty-two performances on tour, including a gala week in Mexico City that brought the tour to its climax. The orchestra was led during the season by three conductors other than Mr. Reiner: Vladimir Bakaleinikoff, Walter Hendl, and Carlos Chávez.

The Pittsburgh Symphony Orchestra was originally founded in 1895 and was subsequently led by Victor Herbert and Emil Paur. But in 1910 it was disbanded, and not until 1926 did a symphony orchestra again arise in Pittsburgh. A free concert on May 2, 1926, under Richard Hageman, marked the official birth of the new Pittsburgh Symphony. Since its second inception, the orchestra has been led by Elias Breeskin (1927-30) and Antonio Modarelli (1930-37), as well as by numerous guest conductors. In 1937, there took place a complete reorganization of the orchestra, with Otto Klemperer called in to whip it into shape and to direct the first six weeks. The following season, Fritz Reiner assumed the artistic direction.

THE SIXTY-SEVENTH season of the St. Louis Symphony Orchestra opened tonight in the Opera House of the Kiel Auditorium. Vladimir Golschmann, conductor of the orchestra for the past fifteen years, directed a program that consisted of Weber's *Oberon* Overture, Brahms's Symphony No. 2 in D major, Morton Gould's *Spirituals*, Debussy's Prelude to *The Afternoon of a Faun*, and Ravel's *Bolero*. The orchestra sounded in top form, a fact that could be attributed to substantial changes in personnel effected by Mr. Golschmann over the summer. All signs pointed to one of the best seasons in recent years.

The season comprised forty subscription concerts at the Kiel Auditorium, all under Mr. Golschmann's direction: ten on Friday afternoon, twenty on Saturday evening, and ten on Sunday afternoon. Besides, the orchestra participated in eight Sunday afternoon "Pops" concerts, directed by Harry Farbman, assistant conductor of the orchestra, eleven students concerts, four out-of-town performances, three special events conducted by André Kostelanetz and Sigmund Romberg, and a post-season cycle of four concerts conducted by Edwin McArthur.

There were two world premières: Erich Wolfgang Korngold's Concerto in D major for Violin and Orchestra, with Jascha Heifetz as soloist, and Alexandre Tansman's *Variations on a Theme of Frescobaldi*. Henri Barraud's *Offrande à une Ombre* was heard for the first time in America.

On February 24, 1947, Mr. Golschmann received his American citizenship, culminating fifteen years of permanent residence in this country, all of them spent in directing the St. Louis Symphony Orchestra.

October 21

THE EASTMAN SCHOOL OF MUSIC of the University of Rochester, which, this year, is celebrating its twenty-fifth anniversary, today opened a three-day, five-session Fall Symposium of American Orchestral Music. Sixteen works, chosen from a list of

eighty scores, received world premières. Capacity audiences filled Kilbourn Hall for all five performances.

As in previous years, Dr. Howard Hanson, director of the Eastman School, conducted the Eastman-Rochester Symphony Orchestra. The soloists were: Catherine Crozier Gleason, organist, Joseph Mariano, flutist, Robert Sprenkle, oboist, Teresa Orrego-Salas, soprano. The last named is the sister of Juan Orrego-Salas, one of the composers whose music was heard in the Symposium.

These were the works receiving world premières: *Concerto for Organ and Orchestra*, by Seth Bingham; *Song against Ease*, by Jeanne Boyd; *Divertimento for Small Orchestra*, by Harold Brown; *Fantasy on a Hymn by Justin Morgan*, by Thomas Canning; *Poem for String Orchestra*, by William Parks Grant; *Symphonic Prelude*, by Leo Kraft; *Festival and Frolic*, by Beatrice Laufer; *Music for Dancing*, by Robert Marvel; *Cantata da Navidad*, by Juan Orrego-Salas; *K 19*, an Elegy for Thomas Wolfe, by Robert Palmer; *Threnody for Flute and Orchestra*, by Gardner Read; *Symphony No. 1*, by Thomas Scott; *Lullaby for a Pinto Colt*, by William R. Ward; *The Quest of Iranon*, by Harold Wansborough; *Komodienouverture*, by Karl Weigl; and *Piece for Oboe and Strings*, by Kenneth Wright.

Though it opened officially in the fall of 1921, the Eastman School of Music was founded in 1918 when George Eastman, the well known industrialist, provided an endowment of \$3,500,000 for its inclusion as a department of music in the University of Rochester. The school was an outgrowth of the Dossenbach-Klingenberg Institute of Music, established in 1913. In 1918, Mr. Eastman acquired property and corporate rights of the Institute and presented them to the University. One year later, announcement was made of the intention to build a theater and to provide a new and ideally equipped building for the music school.

When the Eastman School opened its doors, Alf Klingenberg was director, and the faculty numbered thirty-five, including Christian Sinding, the Norwegian composer, Joseph Bonnet, French organist, and Dr. Yorke Trotter, English pedagogue. There were 104 students enrolled in regular courses, of whom fifty-nine were candidates for certificates and forty-five for undergraduate degrees in music. In

addition the school conducted a special and preparatory department with 1207 students enrolled.

The steady growth of the institution is reflected in the fact that, upon the completion of its twenty-fifth year, the student body totaled 509 undergraduates, all candidates for the Bachelor of Music or Bachelor of Arts degree; 154 graduate students, of whom eighty-seven were candidates for the Master of Music degree, twenty-two for the Master of Arts in Music, and twenty-three for the Ph.D. in music, two unclassified postgraduates, and twenty postgraduates. During the same period the faculty was increased to seventy-two full-time and twenty-six part-time teachers.

In 1923-1924, Mr. Eastman enlarged his building program by erecting a five-story annex, adjacent to the theater, providing ballet studios and shops for constructing scenic productions. A year later, he had three dormitories built for women, adding a ten-story annex in 1927.

During this period of expansion, the school received still further impetus with the appointment of a new director in 1924. He was Howard Hanson (see October 25), then a Fellow of the American Academy in Rome as a recipient of the newly established Prix de Rome in musical composition. His name was first suggested by Albert Coates, well known British conductor, and found favor with the trustees of the school. Thanks largely to Dr. Hanson's vision and effort, as well as to his own creative fertility, the city of Rochester, New York, has become one of America's major music centers, especially in its encouragement and sponsorship of contemporary American composers.

In its twenty-five years the Eastman School has graduated a total of 2,285 students. It boasts three student symphony orchestras, each with a personnel of over one hundred, directed respectively by Howard Hanson, Paul White, and Frederick Fennell; a symphonic band of 125, directed by Mr. Fennell; a chamber orchestra, also directed by Mr. Fennell; a chorus of 150, directed by Herman Genthart; an opera department, of which Carl Fuerstner is director; and a chamber ensemble department headed by Luigi Silva.

Some 291 graduates of the Eastman School are currently on the faculties of universities and colleges throughout the country. Practically every major orchestra in the country has Eastman graduates among its personnel.

Not the least significant of the activities of the Eastman School are the annual American Composers' Concerts, initiated on May 1, 1925. Up through 1946, almost one thousand American works by six hundred composers were performed in these concerts and in the Symposia taking place in the fall and spring of each year. The Eastman

School has also been responsible for the publication of many new American works, the composers of which include George Chadwick, Robert McBride, Douglas Moore, Bernard Rogers, Leo Sowerby, Randall Thompson, Bernard Wagenaar, and Dr. Hanson.

THE INTERNATIONAL CONFEDERATION of Societies of Authors and Composers (CISAC) and the Inter-American Federation of Societies of Authors and Composers (FISAC) opened their annual sessions concurrently today in Washington, D. C. Convening for the first time since 1938, CISAC came to Washington as a guest of the American Society of Authors, Composers and Publishers (ASCAP), which acted in cooperation with the Library of Congress. Neither of the two international bodies had held meetings previously in the United States.

Organized in Paris in 1926 to prevent the pirating and exploitation of musical and literary works and to advocate greater protection under international copyright laws, CISAC today represents some 100,000 creative artists drawn from twenty-seven nations.

Its week-long conferences covered a review of war activities and long-range objectives, as well as specific recommendations for strengthening and expanding its program. Problems on which it took action included television, translation rights, double taxation, international copyright protection, and public performances by mechanical instruments.

The last item created considerable discussion. The Confederation put itself on record as deplored the provision of the United States (and Canadian) copyright acts exempting from fee-payment public performances by means of such coin-operated instruments as the "juke-box."

Proposed revisions of the International Berne Convention to be taken up soon in Brussels were examined in the light of the inter-American Convention concerning authors' rights, signed in Washington in June 1946. The delegates recommended that the two international conventions be harmonized for the simplest and most effective achievement of universal copyright protection.

The matter of ensuring authors' exclusive rights in television was entrusted to the Committee on Legislation, which was instructed to continue its study of the laws and rulings covering the new audio-visual medium as distinguished from those governing sound-broadcasting. The same committee was also directed to seek legislation to safeguard authors against double taxation, i.e., in the country where their works are used and again in the country where they reside.

Other resolutions recommended: the establishment of a Pan-American and a European council of Authors' Societies, to be united within the Professional Confederal Council; simplified and expedited methods for the recovery of the rights of authors, composers, and publishers who are nationals of lands occupied by the enemy during the war; the resumption of conferences of distribution experts under the Performing Rights Federation to determine the publisher's share of fees for non-dramatic performances and similar questions; extension of the Belgian Copyright Act to the Belgian Congo and Ruanda-Urundi, where authors' protection does not now exist.

Among the outstanding addresses delivered at these meetings were those of Adolf Streuli, secretary of the Management Committee for European Affairs, who illuminated the tasks and reciprocal functioning of the various authors' societies; and of Madeleine Baugniet, general delegate, who outlined the early development of CISAC.

The next convention was scheduled for London in June, 1947. Present officers would continue until that time. Three new members were admitted at the current session, representing the Corporación Nacional de Autores (Cuba), the União Brasileira de Compositores (Brazil), and the Sociedad de Autores Teatrales (Chile).

Simultaneously with the CISAC meetings at the Library of Congress, the Second Federal Congress of FISAC was gathered in the office of the Registrar of Copyrights, after an opening session in the beautiful building of the Pan-American Union.

This organization, composed of authors and composers societies of the Western Hemisphere, was established in 1941. When

the war in Europe disrupted the relations of American groups with those of the rest of the world, FISAC was set up to carry on the work of organization, unification, and expansion which the older body was temporarily unable to pursue. The first Western congress was held in Havana, Cuba, in January 1945. However, with the restoration of CISAC to a fully functioning basis, problems of overlapping authority arose, and one of the objectives of the current FISAC meeting was to work out a basis of cooperation with the older group.

John G. Paine, general manager of ASCAP, a member of both federations, had previously held conversations with representatives of various member organizations in Rio de Janeiro. They agreed that both FISAC and a later Latin American group organized somewhat in opposition to it (the Bureau of Pan American Authors' Societies) be discontinued as autonomous units. The objection to FISAC, according to Mr. Paine, was its completely autonomous organization, originally not regarded as a fault. It was not until several months after its inception, he stated, "that the Society members began to feel this was an impossible situation that had been created by the establishment of FISAC; that, while it might function satisfactorily and completely for the Pan-American nations, authors' rights and the philosophies of authors' societies were world-wide and not confined to the Western Hemisphere; that FISAC, were it to continue, might constitute a bar to the free development of copyright concepts, to the establishment of broad principles of international copyright, and in short prove a detriment rather than a help."

It was the sense of this meeting that FISAC continue to function as an independent organization, with the hope of reaching agreement with the world-wide body at some future time. The General Secretary, Natalio Chediak, was authorized to engage in further discussions toward that end. Before adjournment, a resolution was passed recommending the protection of authors' rights to the attention of UNESCO, the cultural division of the United Nations.

THE FORTY-THIRD SEASON of the Seattle Symphony Orchestra began this evening at the Moore Theater in Seattle, Washington. Carl Bricken, beginning his third season with the orchestra, conducted the following program: Rossini's Overture to *Semiramide*; Brahms's Symphony No. 3 in F major; Benjamin Britten's Passacaglia and Four Sea Interludes from *Peter Grimes*; and Johann Strauss's *Blue Danube Waltz*.

Nine pairs of Monday-Tuesday evenings and four pairs of youth concerts comprised the 1946-1947 season of the orchestra, all under the direction of Mr. Bricken.

October 22

THIS AFTERNOON at Orchestra Hall, the Chicago Symphony Orchestra under Désiré Defauw gave the world première of a Sinfonietta by the Belgian composer, Marcel Poot. Mr. Poot is one of a group of seven progressive Belgian composers who call themselves "Synthétistes." The other members are: René Bernie, Gaston Brenta, François de Bourguignon, Théo Dejoncker, Jules Streus, and M. Schoenmaeker.

Written in 1945, the Sinfonietta is dedicated to the Chicago orchestra. The composer writes: "It employs the classic plan and comprises three movements: an Allegro vivo e giocoso, in which there are to be found two contrasting themes, one, rhythmic, the other, melodic; an Andante lamentoso in the form of a Lied; an Allegro giusto conceived in the spirit of a rondo."

Other compositions heard today were: Cimarosa's Overture to *Il Matrimonio Segreto*, Dukas's dance poem, *The Peri*, and Brahms's Concerto No. 1 in D minor for Piano and Orchestra with William Kapell as soloist.

October 24

A NEW HOME for the Detroit Symphony Orchestra, the fifth since its inception, was inaugurated tonight—the handsome Music Hall, made possible by Henry H. Reichhold, industrialist, who revived the orchestra after its brief lapse during the war and now serves as its president. The auditorium exploits the latest resources of acoustical science, such as the employment of poly-cylindrical surfaces, long in use for four-wall studios, but adapted here for the first time to a three-wall stage. It also introduces a radical new system of illumination, designed to concentrate the light on the music stands instead of diffusing it over the stage setting. With a seating capacity of more than two thousand, the new auditorium indeed appeared, as Karl Krueger, conductor of the orchestra, said of it in a brief opening address, "one of the best halls in the country."

For this occasion, which opened the orchestra's thirty-second season, Dr. Krueger directed a program that exhibited, among other things, the various acoustical merits of the Music Hall: Brahms's Symphony No. 4 in E minor, Beethoven's *Leonore* Overture No. 3, Samuel Barber's *Adagio for Strings*, Liadov's *Kikimora*, Delius's *On Hearing the First Cuckoo in Spring*, and Ravel's *Daphnis and Chloe*, Suite No. 2.

The season of 1946-1947 marked the first step in a five-year plan designed to place the orchestra on a self-supporting basis by the restoration of a Thursday-Friday series, the signing of a recording contract, and the leasing of the facilities of the Music Hall.

The season embraced thirty-six concerts on Thursday evenings and Friday afternoons, ten pairs of young people's concerts, four "Pops" events, and four additional performances out-of-town. On January 19, the orchestra began a weekly Sunday evening radio series over the 107 stations of the NBC network, sponsored by the magazine *Musical Digest*, which is published by Mr. Reichhold. For one evening, at least, these radio concerts be-

came the subject of front-page news, by virtue of the début of Margaret Truman, daughter of the President of the United States (see March 10).

Perhaps the most important artistic event of the season was the four-concert cycle of the major works of Johannes Brahms, given in commemoration of the master's death fifty years ago. The concerts were heard on March 12, 15, 19, and 22. Some stress was also placed on Mendelssohn's music in honor of the centenary of that composer's death.

There were three world premières: the orchestral version of Edward MacDowell's *Tragic* Sonata, the Bach-Maekelberghe Prelude in B minor, and John Powell's *Symphony on American Folk Themes*.

The influence of the Detroit chemical magnate, Henry H. Reichhold, on the musical life of his city in particular, and that of the country in general, was to become more and more significant as the season developed. When he acquired the Detroit Symphony Orchestra four years ago, revitalized it, and put it on a sound commercial basis, it was to be the beginning of a new musical empire now still in the making. Since then, he has acquired the Detroit Music Hall for it and put the orchestra on a national radio hookup program which, in turn, is sponsored by *Musical Digest*, the magazine he bought (and completely revamped) in the summer of 1946. He also acquired control of the recording company, Vox Records, and, during the course of the current season, of the Carnegie "Pop" Concerts in New York City, the latter to be brought eventually to the country at large. He has instituted a \$100,000 contest for American composers, and has offered the United Nations an endowment of half a million dollars with which to finance a program of musical activity at its projected new quarters in New York City. His plans for the near future include the production of a new kind of plastic record, the establishment of a concert bureau, and the launching of an international booking circuit with his own artists and orchestras playing in his halls.

Mr. Reichhold came to this country from Vienna in 1923 and went to work for the Ford Motor Company. A year later, he asked for a raise from \$6.80 to \$7.20 a day. Turned down, he quit his job and started a business of his own. "If they had raised my salary," he remarked, "I may have never had my own company." He is today the head of a vast chemical company in Detroit.

October 25

IN ANTICIPATION of Howard Hanson's fiftieth birthday (October 28), the Boston Symphony Orchestra paid a double musical salute to the celebrated American composer-conductor. Serge Koussevitzky conducted one of his works, *Serenade for Flute, Harp, and Strings*, and followed it with the world première of a new work by Roy Harris called *Celebration*, which consisted of a series of variations on a theme from Hanson's Symphony No. 3. Mr. Harris explains: "*Celebration*, rather than being a set of distinctly different variations, is a variation form which derives all of its materials from the theme. But in doing so, it develops an A-B-A form not unlike a large concert scherzo—fast, slow, fast."

The remainder of the program consisted of Haydn's Symphony in G major, No. 94 ("Surprise"), and Tchaikovsky's Symphony No. 4 in F minor.

Howard Hanson was born in Wahoo, Nebraska, on October 28, 1896. His parents were of Swedish origin, a fact which may possibly explain the influences prevalent in some of his works, notably the *Nordic Symphony*. He studied at the Institute of Musical Art in New York under James Friskin and Percy Goetschius, then received his degree of B.A. from Northwestern University. At the age of twenty, he was appointed professor of theory and composition at the College of the Pacific in Stockton, California, rising three years later to the post of Dean of the Conservatory of Fine Arts at the college. In 1921, Dr. Hanson became the first Music Fellow to enter the American Academy of Rome by virtue of the Prix de Rome. Upon his return to the United States, he received his appointment as director of the Eastman School of Music (see October 21).

Dr. Hanson's numerous works fall within almost every category of music. They include the opera *Merry Mount*, numerous choral works, four symphonies, and many other compositions for orchestra. The opera was successfully performed at the Metropolitan Opera House on February 10, 1934, and the Fourth Symphony was the first such work ever to win the Pulitzer Prize (1944).

Dr. Hanson has stated that his music "comes from the heart and

is a direct expression of my own emotional reactions." It employs traditional forms, avoids undue experimentation, and is highly romantic in temperament, lyrical with simple and direct expression.

FEW CONDUCTORS in America had this year assumed such a Gargantuan assignment as had Dimitri Mitropoulos. Despite the extensive season of his orchestra, the Minneapolis Symphony, Mr. Mitropoulos directed all performances save one; and on several occasions he even filled the dual rôle of conductor and solo pianist.

Tonight, the indefatigable Mr. Mitropoulos opened the forty-fourth season of the Minneapolis Symphony Orchestra at the Northrop Memorial Auditorium of the University of Minnesota. His program comprised Schubert's *Rosamunde* Overture, Beethoven's Symphony No. 6 in F ("Pastoral"), Prokofiev's *Classical Symphony*, and a suite from *Der Rosenkavalier* by Richard Strauss.

The season included thirty-three concerts in the Northrop Memorial Auditorium (eighteen Friday evening concerts, six Twilight concerts, and nine young people's concerts), three additional performances in Minneapolis, and eighty-five concerts on a tour extending 15,000 travel miles that covered the Midwest and Pacific Northwest.

Under Mr. Mitropoulos, the orchestra gave the world premières of the following works: Ernest Křenek's Concerto No. 3 for Piano and Orchestra (with the conductor playing the solo piano), Artur Schnabel's Symphony No. 1, Mark Brunswick's Symphony in B-flat, and Robert Casadesus's Concerto in E for Piano and Orchestra, with the composer at the piano.

October 26

GUIMAR NOVAES, Brazilian pianist, returned today to Town Hall, New York, to give her first American recital since 1943. Her public had not forgotten her. The auditorium was packed, a thunderous ovation welcomed her as she entered the

stage, prolonged cries of "Bravo" greeted her performance of the Chopin Sonata in B-flat minor, and at the end of her recital the audience was insatiable for encores. It was apparently a concert well deserving of such responses, for the critics acclaimed her the following morning for interpretations that were "highly individual." Virgil Thomson, writing in the *Herald Tribune*, went so far as to say that her playing of the Chopin sonata was "the most absorbing, as well as convincing . . . this reviewer has ever heard."

ILLARDLY HAD Town Hall been cleared from the Novaes recital when an American début took place which drew cheers from the audience and brought from the critic of the New York *Times* the exultant exclamation that "a new, really big pianist is among us." The artist was Paul Loyonnet, of France, who had spent the occupation years of the war hiding from the Nazis rather than performing for them, and diverting his musical energies from the playing of the piano to the writing of a book about Beethoven. Beethoven provided the major work on Mr. Loyonnet's first American program, the Sonata in A-flat major, Op. 110. One group was devoted to pieces of eighteenth-century composers, another to the Romanticists of the nineteenth. The metropolitan critics were unanimous in finding his technique "masterful" in all styles.

October 27

FANS KINDLER conducted tonight the first performance by a professional symphony orchestra of Anis Fulcihan's *Melody for Winds* in a concert by the National Symphony Orchestra at Washington, D. C. The *Melody* is one of six orchestral études which Mr. Fulcihan composed on commission from the late Carl Engel, then president of the music-publishing house of G. Schirmer. It was designed "for educational as well as musical reasons." It received its first performance by George Ilojen and the Camp Lee Symphony Orchestra in Camp Lee, Virginia, during the

spring of 1943. Mr. Fuleihan describes the work as follows: "In *Melody for Winds*, as the title suggests, the thematic material is carried throughout by the wind instruments, while the accompanying figurations in the strings are subjected to variations in phrase and bowing, thus presenting the winds with typical problems of breath control, nuance and precision of attack, and the strings with characteristic changes in bowing calculated to enhance the effect of the melody for which they serve as a background."

THE OPENING CONCERT of the winter season of the NBC Symphony Orchestra brought back to the conductor's platform Arturo Toscanini, who selected a rarely heard classic for his major work, Berlioz's *Harold in Italy*, with William Primrose playing the viola obbligato. The performance, broadcast from Studio 8-H at Radio City, New York, was of characteristic Toscanini quality—electrifying, intense, crystal-clear. And the storm of approval that acclaimed the maestro after the performance was also characteristic of a Toscanini broadcast.

There were only two guest conductors during the winter season concerts of the NBC Symphony Orchestra, Fritz Reiner and Eugene Szenkar.

October 28

ANIS FULEIHAN, a native of Cyprus, has been recognized as a leading American composer for so many years that his equally important talent as a pianist has been completely obscured. After a hiatus of twenty-six years, a period that saw his transformation from an interpretative to a creative artist, Mr. Fuleihan returned tonight to the concert stage with a recital at Carnegie Hall, New York. He played two of his own works, *Sonatina No. 1* and *Evocation*, but the accent this evening was on the pianist and not on the composer. The critics found that his best playing was in the modern works, which came in the second half of the program.

A NEW CANTATA, *Morning Star*, gave musical promise of a brave new world at the opening of the fifteenth annual Herald Tribune Forum held at the Waldorf-Astoria Hotel in New York today. Millard Lampell, young radio playwright, wrote the text on a commission from the New York *Herald Tribune*, and it was set to music by Alex North. The spoken passages were read by Robert Montgomery, well known motion picture actor, and the vocal accompaniment was provided by the Lyn Murray Singers with Milton Kaye at the piano. The performance was produced by Lamar Rowland.

October 29

OPERA'S "GOLDEN AGE" was recreated today in an exhibition, "Souvenirs and Echoes of the Metropolitan," which displayed the costumes, jewelry, properties, scores, paintings, autographs, and other memorabilia of the opera stars of other days. Held in a gallery on Fifty-Seventh Street, in Manhattan, the show lasted for several weeks, and was open to the public.

Its special features included daily concerts of rare recordings by stars of former years. Among the record rarities loaned by prominent collectors were arias by Patti, Caruso, Farnes, Sembrich, Nordica, Farrar, Calvé, Lilli Lehmann, Riccardo Martin, Victor Maurel, and Francesco Tamagno.

One of the largest and most striking sections of the exhibit was that devoted to costumes worn by famous singers. Effectively placed on show-window mannequins, the gowns provided effective contrasts, such as the Elsa costume recently worn by Helen Traubel placed beside the one worn by Lillian Nordica, the latter designed by the famous Parisian couturier, Worth, and historically inaccurate in almost every detail. Other magnificently jeweled costumes recalled noteworthy performances, such as Fremstad's Isolde, Jeritza's Turandot, Sembrich's Elvira in *Ernani*, and Bori in the American première of *L'Oracolo*.

Musical scores used by celebrated conductors and singers,

many with their own personal notations, photographs, portraits, and sculpture—all provided further historical interest, as well as preparatory stimulus for the opening of the Metropolitan Opera Company's current season early next month (see November 11).

A STRIKING DIVERGENCE of critical opinion greeted the American première of two major contemporary works at tonight's concert of the Philadelphia Orchestra under Eugene Ormandy at Carnegie Hall, New York. The works were Manuel Rosenthal's mammoth oratorio, *Saint Francis of Assisi*, and Prokofiev's *Ode to the End of the War*.

Mr. Rosenthal's oratorio, for large chorus, orchestra, and narrator, is in nine parts (Prayer, Youth, St. Francis Kisses the Leper, St. Claire, The Sermon to the Birds, The Canticle to the Sun, The Angel's Psaltery, The Miracle, The Holy Stigmata, and Death). With a blending of modern harmonic effects and the simple line suggestive of French plain-songs and folk-songs, the choral sections narrate the various episodes in the life of St. Francis with descriptive music; and this is supplemented by equally picturesque programmatic writing in the orchestra, in which violin glissandi simulate birds, and a thereminvox speaks of the stigmata.

Virgil Thomson in the *Herald Tribune* found Mr. Rosenthal's oratorio "deeply touching . . . and a profoundly original piece of scoring. . . . [It] places its author among the great musical workmen of our time." Olin Downes, on the other hand, complained in the *New York Times* that "it was an awfully poor piece of music to waste so much upon."

The Prokofiev work also invited extreme judgments: "It showed itself sincere in thought and original in sonority" (Thomson); "the themes are crushingly commonplace, the orchestration the last word in swollen and ineffectual scoring" (Downes).

THE THIRTEENTH SEASON of the Denver Symphony Orchestra began tonight at the Denver Municipal Auditorium. Saul Caston, musical director of the orchestra, conducted the following program: Prelude, Chorale and Fugue by Bach-Abert; Suite

from *L'Oiseau de Feu* by Stravinsky; Symphony No. 1 in C minor, by Brahms; and opera arias by Mozart, Nicolai, and Weber sung by Eleanor Steber, soprano.

During the season, the Denver Symphony Orchestra gave twenty-four subscription concerts at the Denver Municipal Auditorium: fifteen on Tuesday evenings, five Sunday afternoon Twilight concerts, and four young people's concerts. There were also five performances on tour in Colorado, and two special concerts. Two world premières were heard: Concerto for Two Pianos and Orchestra by Roy Harris, and the Symphony No. 1, by Cecil Effinger.

October 30

JOHANNES BRAHMS, all of whose major orchestral works were to be performed by the Baltimore Symphony Orchestra during the current season, was represented by his Symphony No. 3 in F major at the orchestra's opening concert, held in the Lyric Theater. Reginald Stewart conducted. The program combined the familiar with novelties: for together with the Brahms symphony and two works by Bach in orchestral transcription (*Passacaglia* in C minor, transcribed by Goedieke, and *Come Sweet Death* in the conductor's own arrangement), Mr. Stewart directed Francis Poulenc's Concerto in D minor for Two Pianos, with Bartlett and Robertson as soloists, and *Congada* by Francisco Mignone.

The season of the Baltimore Symphony Orchestra included twenty subscription concerts at the Lyric Theater, twelve young people's concerts in public school auditoriums, and thirty-six concerts on a tour that embraced thirty-two American and Canadian cities. In commemoration of the fiftieth anniversary of Brahms's death, the orchestra devoted a lion's share of its programs to that master, collaborating with the Peabody Conservatory in featuring every work written by him, some seven hundred compositions.

Two world premières were heard: Lukas Foss's *Pantomime* and *Overture* by Walter Spencer Huffman, Jr.

A SONATA, said by its composer to be the product of an entirely new musical system, was heard tonight at Carnegie Hall, New York, during a recital by the pianist Miklos Schwalb. The work was the *Sonata in Modus Lascivus*, by Tibor Serly. Mr. Serly's system attempts a synthesis of the harmonic writing of the past and the present. It comprises seventy basic chords which, in the words of the composer, "have within their limitations explicit relevance to all keys and to all accidentals in writing a piece of music based on it." Five of these chords form the basis of the sonata. Remarked Howard Taubman in the *New York Times*: "It may be that Mr. Serly has devised something important, but you couldn't prove it by his sonata."

October 31

A TELESCOPED ORCHESTRAL résumé of Debussy's *Pelléas et Mélisande* was presented tonight by the Philharmonic-Symphony Orchestra of New York under Artur Rodzinski at Carnegie Hall. The opera excerpts, heard during the second half of an all-French program, were so arranged as to form a "synthesis . . . of the personal drama involving the hero and heroine. Orchestral music ties together the various vocal episodes, which—with necessary deletions—represent the substance of the parts of both characters as they relate to each other" (Robert Bagar in the program notes of the Philharmonic-Symphony Orchestra). Mélisande was sung by Maggie Teyte, who one week earlier, on October 23, had appeared in a brilliant recital at Carnegie Hall. Martial Singher had been scheduled to appear as Pelléas but, being indisposed, he was replaced by Raoul Jobin.

DÉSIRÉ DEFAUW gave tonight the world première of *In Praise of Pageantry* by the Chicago composer, Max Wald, during the fifth pair of concerts of the Chicago Symphony Orchestra in

Orchestra Hall. The remaining numbers on this evening's program were: Handel's *Water Music*, Mozart's Symphony in C major (K. 425), and Beethoven's Concerto No. 4 in G major for Piano and Orchestra, with Myra Hess as soloist.

Mr. Wald describes his work as follows: "[It] was written in 1944 and bears this dedication: 'To D. R. in memory of an Italian Autumn, 1925.' I later added a paragraph by Stefan Zweig—'this land will be to her the land of romance, of love—of Romeo, secret adventures, fans dropped as signals, flashing daggers, masks, duennas, and billet-doux.'

"Concerning the form of the piece, I may say that it is definitely ternary. After a few introductory bars, two contrasting themes with related material are heard, and somewhat developed. The middle section consists of a long melody which may perhaps be felt as rather Italian in character. . . . The piece concludes with a coda."

TO OPEN its twenty-fourth season, the Rochester Philharmonic Orchestra, with Erich Leinsdorf conducting, gave two works new to Rochester audiences at the Eastman Theater of the University of Rochester: Beethoven's *The Consecration of the House* Overture and Prokofiev's Second Suite from the ballet *Romeo and Juliet*. Brahms's Symphony No. 1 in C minor ended the program.

The Rochester Philharmonic gave thirteen concerts at the Eastman Theater, fifteen on tour, and two special broadcasts over the NBC network. The conductors included Erich Leinsdorf (who, before the season ended, was announced as the new permanent conductor of the orchestra, beginning with the 1947-1948 season), Leonard Bernstein, Georges Enesco, and Vladimir Golschmann.

NOVEMBER

November 1

LOUIS GESENSWAY, violinist of the Philadelphia Orchestra, was presented this afternoon as a composer on the program of that orchestra at the Academy of Music in Philadelphia. The première of his Concerto for Flute and Orchestra was given with William Kincaid as soloist. Eugene Ormandy conducted the program, which also included Haydn's Symphony in B-flat, Respighi's *The Fountains of Rome*, and Ravel's *La Valse*.

An unsolicited grant from Dimitri Mitropoulos enabled Mr. Gesensway to devote two summers to the writing of this work and to defray copyists' fees. The concerto was completed on August 24, 1945. It was written expressly for Mr. Kincaid, the orchestra's celebrated first flutist, of whom the composer has said: "Listening to that flute-playing, year in and year out, rehearsals and concerts, in all the wide variety of the orchestra's repertory, has been my training in writing for the instrument. For me the flute is inseparable from Mr. Kincaid's playing of it."

Once before Mr. Gesensway appeared as composer in the programs of the Philadelphia Orchestra. This was in 1944, when his Suite for Strings and Percussion was introduced. Mr. Gesensway has been a member of the violin section of the Philadelphia Orchestra since 1926, assuming that post after a training at the Toronto Conservatory and the Curtis Institute. During a leave of absence in 1930, he studied composition in Budapest under Zoltán Kodály. As a composer, he has developed his own theories of "color harmony," a system employing a diatonic scale expanded or intensified to forty notes through the recognition of the separate identity of, say, F-sharp and G-flat, or F-double-sharp, and G.

ONE OF THE largest audiences ever to attend a concert by the Duluth Symphony Orchestra tonight crowded the Duluth Armory to hear Tauno Hannikainen open the fourteenth season of the orchestra. The program included: Wagner's *Rienzi* Overture and the Prelude and Love-Death from *Tristan and Isolde*, Rachmaninoff's Symphony No. 2 in E minor, and arias from operas by Verdi and Wagner, sung by Torsten Ralf.

For the first season in almost half a dozen, the Duluth Symphony was this year at full strength in orchestral personnel, most of the absent permanent members having returned from the armed forces. The orchestra gave six Friday evening subscription concerts, two children's concerts, and one "Pop" concert.

WITH ITS FALL 1946 issue out today, the magazine *Modern Music* suspended publication, the victim of mounting production costs. A quarterly review published in New York by the League of Composers, and edited by Minna Lederman, *Modern Music* had for twenty-three years been the spokesman for and the champion of the contemporary composer and modern musical trends. Only a year ago, the Ditson Fund of Columbia University, the Wayman Foundation, and several private individuals created a modest grant to help support the magazine. This endowment, it was felt, plus the introduction of advertising into its pages for the first time with the current issue, would ensure the magazine's existence in spite of a limited circulation. But the rising costs more than offset the increased revenue, and the magazine had to call it a day.

In its valedictory statement to the press, the magazine succinctly summed up a few of its many achievements. "The mainstay of the magazine has been its critical analyses of new works (from *Wozzeck* to Stravinsky's recent Symphony); new figures (from the Group of Six to Foss and Cage); contemporary movements—the twelve-tone system, neo-classicism, *Ciebrauchs-musik*, music for the masses, music for the machine. . . . Important also is the American Composers portrait series which

began with Bloch and Varèse and ended with Blitzstein and Cowell."

Its contributors over a period of almost a quarter of a century form a veritable "Who's Who" of modern composers; some of them—like Aaron Copland, Paul Bowles, Lou Harrison, Colin McPhee—began their writing careers within the covers of the magazine, and then went on to write important books and critical essays for leading magazines and newspapers.

Virgil Thomson, writing in the New York *Herald Tribune* on January 27, 1947, expressed the belief that a cause much deeper than an increasing budget brought about the end of the magazine. "After all," wrote Mr. Thomson, "the war about modern music is over. Now comes division of the spoils. Miss Lederman's magazine proved to the whole world that our century's first half is one of the great creative periods in music. . . . There is no war about it any more. Our century's second half, like any other century's second half, will certainly witness the fusion of all the major devices into a new classical style. That fusion, in fact, has already begun; invention is on the wane, comprehensibility within the modern techniques on the increase. And the public ceased resisting them as such. The stabilization of modernism's gains is the order of the next few decades. Other organs of musical opinion will no doubt take over *Modern Music's* leadership. But what has been done well and finished off clearly will remain as history."

November 2

FABIEN SEVITZKY, music director and conductor of the Indianapolis Symphony Orchestra, again proved himself an ardent protagonist of the American composer by presenting the first performance of Arthur Shepherd's *Fantasy on Down East Spirituals* at the orchestra's opening concert of the season. The event, held this evening at the Murat Theater, marked the seventeenth year of the orchestra. The program also included Tchaikovsky's Symphony No. 6 in B minor ("Pathétique"), Elgar's

Enigma Variations, and Bach's Chorale-Prelude, *Wir Glauben all an einen Gott*, in Dr. Sevitzky's transcription for orchestra.

Mr. Shepherd, who completed his composition on April 17, 1946, wrote it expressly for the Indianapolis Symphony and its conductor. "The work," the composer explains, "is an excursion in the realm of American folk tunes. . . . The researches of George Pullen Jackson and Cecil Sharpe have provided the American composer with an abundance of expressive and racy tune material which should function as the most effective counterbalance to his essays in technique and experimental abstractions. The tune materials of this composition are drawn from Jackson's admirable collection of *Down East Spirituals*." The tunes used by Mr. Shepherd are "Experience," "The End of the World," "Last Trumpet," and "Sweet Messenger."

With this program, Dr. Sevitzky entered his tenth season as music director and conductor of the Indianapolis Symphony Orchestra. The orchestra fulfilled a larger schedule than usual, giving eighty-six concerts during its twenty-one week season, including thirty-seven out-of-town concerts that brought them as far east as New York City for a Carnegie Hall appearance on February 15, 1947, and broadcasts over the NBC network.

The policy long established by Dr. Sevitzky of introducing new works by Americans continued. Following the première of Mr. Shepherd's *Fantasy* at the opening pair of concerts, Indianapolis heard the first performances anywhere of Lionel Barrymore's *Piranesi Suite*, Morton Gould's *Minstrel Show*, and Deems Taylor's *Elegy*. Dr. Sevitzky also gave the world première of Gretchaninov's *Festival Overture* and the American première of Cilière's overture, *Friendship of the People*.

To Fabien Sevitzky belongs the credit of having developed the Indianapolis Symphony Orchestra from a provincial musical organization into a major symphonic body. He took over the direction of the orchestra in 1937, and at once proceeded to recreate the orchestra into one of virtuoso caliber. At the same time he inaugurated a progressive repertory, of which the music of American composers constituted no negligible element. Adding luster to the programs was the conductor's own magnetic personality, which charged the

performances with a quality that rarely failed to stimulate Indianapolis audiences.

The nephew of Serge Koussevitzky, Dr. Sevitzky was born in Vishni-Volotch, Russia, in 1893, and, like his celebrated uncle, studied and became a master of the double bass before turning to the baton. Upon his graduation from the St. Petersburg Conservatory *magna cum laude*, he toured Russia as a virtuoso on the double bass, then played that instrument in various Russian and Polish orchestras. In 1923 he came to the United States, joined the Philadelphia Orchestra and organized a string symphony, with which he served his apprenticeship as a conductor. Further experience as a conductor in Boston, and with orchestras in Europe, prepared him for his permanent assignment in Indianapolis. He first came there for a guest appearance in 1936 and was received so triumphantly that his engagement as music director of that orchestra for the following season became a foregone conclusion.

November 3

AS A RULE, the emphasis in the chamber-music concerts of the New Friends of Music is placed on the music performed. However, though three important works inaugurated the eleventh season of that organization at Town Hall, New York, today, the limelight of attention was focused elsewhere than on the music. A new chamber ensemble was making its concert début: the Paganini Quartet, the members of which are Henry Temianka, first violinist, Gustave Rosseels, second violinist, Robert Courte, violist, and Robert Maas, 'cellist. For its first New York appearance, the group played Robert Schumann's Quartet in F major and Piano Quintet in E-flat, and the String Quartet No. 1 of Béla Bartók. Hortense Monath assisted at the piano in the performance of the Schumann Quintet.

As in earlier seasons, sixteen concerts comprised the 1946-1947 series of the New Friends of Music; and, as before, the concerts were held on Sundays at 5:30 o'clock. The programs included Bach's six sonatas for violin and clavier, the lieder, piano, and chamber music of Robert Schumann, Bartók's six string quartets, and chamber music and songs by Slavic composers Tchaikovsky,

Mussorgsky, Stravinsky, Prokofiev, Shostakovich, Dvořák, Smetana, and Janaček. Participating artists included: the Budapest, Pro Arte, Gordon, Guilet, and Paganini Quartets; the Albeneri Trio; the Schneider-Kirkpatrick Duo; Lotte Lehmann and Elisabeth Schumann, sopranos; Hertha Glaz, contralto; Martial Singer, baritone; Claudio Arrau, Hortense Monath, Nadia Reisenberg, Rudolf Firkusny, Frank Sheridan, and Rudolf Serkin, pianists; Adolf Busch, violinist; Hermann Busch and Benar Heifetz, 'cellists; and Milton Katims, violist.

For the fifth consecutive season, the concerts of the New Friends of Music were broadcast over WQXR, a radio station that has endeared itself to music lovers of the New York metropolitan area for devoting a major portion of its daily time to good music (see December 3). These concerts were sponsored by the Book-of-the-Month Club.

The instruments used by the Paganini Quartet are four famous "Strads," formerly possessed by Paganini and considered among the finest instruments made by Stradivarius, three of them dating from his late period. The viola is the historic instrument for which Berlioz wrote *Harold in Italy* at the request of Paganini; one of the violins is believed to be the instrument on which Paganini himself performed for many years; the 'cello was made by Stradivarius when he was ninety-two years old. These instruments were acquired for the Quartet by its patron, Mrs. William Andrew Clark of Washington, D. C. The ensemble had made its actual début in a broadcast from Berkeley, California, one month earlier. "Perhaps never before," wrote Alfred Frankenstein at the time, "has one heard a string quartet with so rich, mellow, and superbly polished a tone."

THIS AFTERNOON at Fair Park Auditorium, the Dallas Symphony Orchestra began its new season, the second since its reorganization. Antal Dorati conducted the following program: Beethoven's *Leonore* Overture No. 3, Richard Strauss's *Don Juan*, Ravel's *Daphnis and Chloe*, Suite No. 2, and Brahms's Symphony No. 4 in E minor.

The current season of the Dallas Symphony Orchestra consisted of fourteen subscription concerts, four children's concerts, and four special performances devoted to the music of

Brahms. The orchestra also gave thirteen out-of-town engagements. Three world premières took place: George Antheil's Concerto for Violin and Orchestra, Paul Hindemith's *Symphonie Serena*, and Morton Gould's Symphony No. 3. Also heard was the American première of the Concerto for Piano and Orchestra by Heitor Villa-Lobos.

November 4

THE NATIONAL ORCHESTRAL ASSOCIATION paid tribute to its founder, Franklin Whitman Robinson, who died on September 16 (see Obituary), by performing Schubert's Mass in G major at its opening concert of the season. The program was given in Carnegie Hall, New York, with Leon Barzin conducting, the orchestra being supplemented by the Dessoff Choirs. The assisting artists were Jean Carlton, soprano, Paul Matthen, basso, and William Hess, tenor.

As the critic of the New York *Times* pointed out: "Since Mr. Robinson worked on behalf of young musicians . . . it was fitting that [he be] remembered by the work of a young man. For Schubert composed this Mass when he was eighteen."

There were 171 applicants for the posts in the National Orchestral Association as it prepared for its seventeenth season. Out of this number, seventy-nine were accepted to play with the older members. The Association, which supports one of the finest training orchestras in America, sponsored four Monday evening subscription concerts at Carnegie Hall during the season.

THE FIRST RECITAL to be given by the Negro soprano, Camilla Williams, following her success earlier this season with the New York City Opera Company, took place, not in one of the great music cities of the country, but in her own home town of Danville, Virginia. Three thousand people crowded into the city auditorium to hear her sing tonight and gave her a ringing ovation when she made her appearance. The stage was inundated with floral tributes from her fellow townspeople. One of the

numbers of her program was an aria which had a major share in her New York triumph, "Un bel di," from *Madama Butterfly*.

November 5

A GREAT TEACHER of the piano died today in his seventy-sixth year at his home in New York City. He was Sigismond Stojowski, a native of Poland, for the past forty years a resident of New York, and since 1939 an American citizen.

Stojowski first established himself here as a teacher of the piano in 1906, when he joined the faculty of the Institute of Musical Art in New York. For five years he taught at the Institute, then turned to private instruction, holding classes in New York, Chicago, Seattle, San Francisco, and Washington, as well as in Canada and South America. The teacher of an entire generation of pianists (including Mischa Levitzki, Guiomar Novaes, Oscar Levant, Alfred Newman, and others), Stojowski was described by Paderewski as "one of the few really great piano pedagogues of the present day."

Sigismond Stojowski was born in Strzelce, Poland, on May 14, 1870. He combined musical study at the Paris Conservatory (with Delibes, Diemer, and Dubois) with academic studies at the Sorbonne, winning high honors at both institutions. Subsequently he became a pupil under Paderewski, who was to become a personal friend. Stojowski's début took place in 1891 with the Colonne Orchestra, when he gave an entire program devoted to his own works. For the next few decades he continued to fill the dual rôle of concert pianist and composer. As the former, he toured Europe and America extensively up to 1926; as the latter, he wrote numerous works which were performed by Paderewski, Myra Hess, Sembrich, Kochanski, Casals, Enesco, and others.

WHEN ALEXANDER BRAHLOWSKY gave tonight the first of six concerts devoted to the complete solo piano repertory of Chopin at Carnegie Hall, New York, it marked the third time he had undertaken this feat in America.

The celebrated Russian pianist began twenty-four years ago

the intensive study that enabled him to master all the 169 works of Chopin and to combine them for a series of programs. As he put it: "It was the work of a mathematician rather than a pianist. They had to be arranged in such a way that they would not be monotonous. Often I spent hours trying to decide if a certain étude should go before a mazurka or after it, or whether it went better with a certain work. I worked as though I were putting together a big puzzle. The name of each composition was written on a slip of paper, and I would then try to slip them together in the most interesting way possible. I think I pulled each program apart twenty or thirty times before I was satisfied with it."

In 1924, Mr. Brailowsky presented his cycle for the first time, in Paris. It was so successful that, on the evening of the last concert, the manager announced that the series would be repeated, this time in a larger hall. In 1938, Mr. Brailowsky introduced the Chopin cycle to America, at Town Hall, New York. A repetition took place in 1943, again at Town Hall.

THE ELEVENTH SEASON of the New Orleans Symphony Orchestra began tonight in the Municipal Auditorium. Massimo Freccia conducted the following works: Introduction and Allegro by Couperin-Milhaud, Brahms's Symphony No. 2 in D major, Respighi's *Fountains of Rome*, and *Three Dances* by Khatchaturian.

During the 1946-1947 season, the New Orleans Symphony Orchestra gave twenty-two subscription concerts at the Municipal Auditorium, four concerts on tour, and four special performances, one of which was in the NBC radio series, "Orchestras of the Nation." There were one world première and one first American performance: the former, *The Birthday of the Infanta*, by Mario Castelnuovo-Tedesco, the latter, Robert Rohe's *Prelude*.

THE COLUMBUS PHILHARMONIC ORCHESTRA began its career as a professional organization with a concert today at Memorial Hall in Columbus, Ohio. Izler Solomon gave dynamic read-

ings of two major Russian works: Tchaikovsky's Symphony No. 6 in B minor ("Pathétique"), and Mikhail Starokadomsky's Concerto for Orchestra. The program further included Glinka's *Russlan and Ludmilla* Overture, and the Bach-Vivaldi Concerto for Orchestra.

Considerably expanded, in size and completely reorganized, the Columbus Philharmonic, for its first professional season, offered ten Tuesday evening subscription concerts at Memorial Hall. It also gave ten "Pop" concerts, five concerts for young people, and five out-of-town performances. All the concerts were under the direction of Izler Solomon. One world première was heard: Joseph Wagner's *Festival Processions*.

November 7

THOUGH IT was composed fourteen years ago, the Concerto in D minor for Violin and Orchestra by Arne Oldberg waited until this afternoon to receive its first hearing. It was performed at Orchestra Hall by the Chicago Symphony, Désiré Defauw conducting. John Weicher, concertmaster of the orchestra, was the soloist. Preceding it on the program was Boieldieu's Overture to *La Dame Blanche*, and it was followed by Schubert's Symphony No. 9 in C major. The Concerto is in three movements: the first, *Moderato ma energico assai*, is in the sonata form. The second movement, *Andante con moto*, is in the form of a theme and variations, with a contrasting section. A rondo, marked *Moderato scherzando*, brings the work to a close.

Long a resident of Chicago, Arne Oldberg was born in Youngstown, Ohio, in 1874, moving to the larger city with his family while still a boy. He received his early training there both in piano and composition and later went to Vienna, where he was a pupil for two years under Theodore Leschetizky. A second trip to Europe, several years later, brought him to Munich to study composition with Josef Rheinberger. Upon his return to Chicago, he joined the faculty of Northwestern University, serving as Professor of Piano and Composition from 1897 to 1941. He retired as Professor Emeritus in 1945.

November 9

A NEW SERIES of midnight concerts, this one dedicated to folk singers of many different nationalities, and collectively entitled "The Midnight Special," began tonight at Town Hall, New York, with a program of "blues." The accent was on Negro musicians who have made the "blues" immortal, and included some of the greatest names in the history of "real" jazz: Sidney Bechet, Big Bill Broomzy, Pete Johnson, and Billy Taylor. In the *Herald Tribune*, Virgil Thomson described the performance of the trio of Bechet, Johnson, and Taylor as "the season's high in chamber music. Not only was the music itself fanciful, varied, and expressive; but the execution was such a happy marriage of instrumental styles that one wonders why the 'long hair' composers have not gone so far in dramatizing the contrapuntal principle."

Presented by the Peoples Song, Inc., under the personal direction of the folk-song specialist, Alan Lomax, "The Midnight Special" included three other notable concerts: "Ballads at Midnight," starring Susan Reed; "Strings at Midnight," with Carlos Montoya and Peter Seeger; and, finally, "Calypso at Midnight," with Gerald Clark, Lord Invader Macbeth, and the Duke of Iron.

AN AUDIENCE of six thousand attended the season's opening concert tonight of the San Antonio Symphony Orchestra at the Municipal Auditorium in that city. Max Reiter conducted a varied program, the orchestral numbers of which comprised: Weber's *Euryanthe* Overture, Brahms's Symphony No. 2 in D major, the Introduction and Bridal Chorus from Rimsky-Korsakov's *Le Coq d'Or*, and Richard Strauss's "On the Shores of Sorrento," from *Aus Italien*. James Melton was the soloist, singing selections by Handel, Godard, and Wagner. The response to Mr. Melton was so great that the tenor was compelled to sing as encores a group of songs with piano accompaniment.

The San Antonio Symphony Orchestra enjoyed an extended season during 1946-1947. Five Sunday afternoon concerts, sponsored by Joske's Department Store, were added to supplement the fifteen evening performances and four youth concerts. The orchestra also gave twelve special concerts, eight concerts on tour, and made an appearance on the "Orchestras of the Nation" radio program. There was one American première, a new arrangement by the composer of waltzes from Richard Strauss's *Der Rosenkavalier*. The guest conductors during the season were Igor Stravinsky and André Kostelanetz.

The amazing success of Max Reiter as a conductor and musical organizer in the state of Texas has begun to assume the proportions of a legend. Nine years ago, he came to the United States as a refugee from the growing Nazi menace. Behind him lay a brilliant musical career on the Continent; before him rose a dismaying spectacle of jobless conductors parading up and down West Fifty-Seventh Street, New York City, pathetically seeking the "break" that would mean an engagement. How Mr. Reiter forsook New York and, with seemingly infinite fortitude, finally reestablished himself in the musical world the hard way, is told in a chapter, "Bus Stop in Waco," in *Menagerie in F Sharp* by H. W. Heinheimer, published this season. The author, who encouraged Mr. Reiter in his decision to leave the city, gives a detailed account, amusing yet inspiring, of the conductor's quest for an orchestra.

November 10

A RECENTLY UNEARTHED song by Vincenzo Bellini, *Odio la Pastorella*, was introduced tonight by Marian Anderson, the celebrated contralto, at her Carnegie Hall recital. The song was composed in 1834. Written on rose-tinted paper, with hand-drawn staves, it was inscribed to the Duchess of Canizzaro, who had commissioned it and who kept it in her possession for many years. Recently, it came into the hands of an American collector.

A BSENT FROM the American concert scene since 1938, Georges Enesco, celebrated Rumanian composer, conductor, and violinist, tonight inaugurated a five-month tour of this country in

Kalamazoo, Michigan. He appeared as soloist with the Kalamazoo Symphony Orchestra, at the Central High School Auditorium, in Beethoven's Concerto in D major for Violin and Orchestra. Herman Felber conducted.

During his American tour, Mr. Enesco appeared both as conductor and violinist. In the former rôle, he led several major American orchestras, including the National Symphony of Washington, D. C., the Rochester Philharmonic, and the Cleveland Orchestra. In the latter capacity, he gave numerous recitals and appeared with the Baltimore Symphony Orchestra during its visit to Carnegie Hall, New York, on February 5, 1947. On March 31, Mr. Enesco received the Grand Cross of the Order of Loyal Service from Mihai Ralea, Rumanian Ambassador to the United States, for his service to Rumanian music.

Discounting the importance of his recent election to the Senate in Rumania, maintaining that it was only an honorary position, Mr. Enesco insisted that he was now more than ever unconcerned over politics. The war years, which he spent in his native country, had been bitter—and had left indelible impressions on his lined face. He refused to speak of them, but instead dilated on his creative work. A new symphony, his third, was in the process of completion, and in recent years he had written a great deal of chamber-music. He also revealed that he had become a livestock farmer, raising between six and seven hundred pigs on his farm in Sinaia, in the mountains outside Bucharest.

November 11

THE OPENING of a new season tonight at the Metropolitan Opera House in New York City restored much of the glitter and gala atmosphere of pre-war days. Some twenty-three hours before curtain time, a queue began to form outside the opera house and, despite a slight drizzle, sat on boxes or camp-chairs waiting for the limited number of standing-room tickets to go on sale. All seats for the performance had been sold several days earlier, and the total box-office receipts for the night finally amounted to some \$15,000.

Inside the opera house, diplomats, delegates to the United Nations, and military figures rubbed elbows with the élite of the social world. Also present was Margaret Truman, daughter of the President, who was greeted by an ovation from the sidewalk throngs when she arrived at the auditorium. As always, the art of the couturier drew the greatest admiration. In the words of a reporter from *Variety*, "the gowns were uninhibited," and the tiaras came "out of the vault."

The opera was *Lakmé* by Léo Delibes, presented for the first time as a Metropolitan opening night performance. The star of the evening was Lily Pons, who for the past fifteen years has been the company's leading exponent of the title rôle. Much of the limelight of musical attention, however, was focused on two débuts, that of Louis Fourestier, who conducted, and that of Irene Jordan, mezzo-soprano, who sang the rôle of Mallika. Both débuts went off with flying colors. The other principal singers were Raoul Jobin as Gerald, Martial Singher as Frédéric, and Giacomo Vaghi as Nilakantha.

For a while it had appeared as if the sixty-first season of the Metropolitan Opera Association would not open on schedule. The board of directors announced its intention of dismissing sixteen choristers, thus reducing the size of the chorus from ninety-four to seventy-eight. Opposition by the American Guild of Musical Artists was prompt. George A. Sloan, chairman of the Metropolitan board, wrote to each of the seven thousand subscribers: "We would render a greater public service if we refuse to give opera rather than surrender to the union the right of management to determine the number and professional competence of singing artists." A compromise was, however, finally effected in which the singers of the chorus received a blanket pay rise of seven to eight per cent, while the management of the Metropolitan retained the right to determine the number and competence of the chorus members.

The discord resolved into harmony, the Metropolitan could now launch its eighteen-week season of 132 performances (eighty-four of which were in the regular subscription series, thirty-four non-subscription performances, and fourteen popu-

lar-priced Saturday evenings), an increase of seven over the previous year. It was the most prosperous season in the history of the organization. The subscription sale broke all known records, and did so in five weeks, instead of the customary ten-week period allotted to such sales. Sold-out houses were the rule.

Twenty-six different operas were heard, of which two were presented at the Metropolitan for the first time: Mozart's *The Abduction from the Seraglio* and Bernard Rogers's *The Warrior*, the latter a world première. Operas revived this season after an absence of from one to nine years were: *Lakmé*, *Hansel and Gretel*, *Boris Godunov*, *Aida*, *The Marriage of Figaro*, *Siegfried*, and *Faust*. *La Traviata* received the most performances, nine; *The Warrior* the least, two. Verdi was the most frequently heard composer with thirty-one performances of five operas. Twelve operas were sung sixty-seven times in Italian; seven, thirty-one times in German; four, twenty-three times in French; and three, eleven times in English.

New faces continually brought the excitement of novelty to the performances. Many of these made very little of an impression. A few, however, proved to be important additions. These included: Louis Fourestier and Fritz Stiedry, conductors; Set Svanholm, Ferruccio Tagliavini, Mario Berini, and Felix Knight, tenors; Hjoerdis Schymberg and Daniza Ilitsch, sopranos; Irene Jordan, mezzo-soprano; and Mihaly Szekely and Jerome Hines, bassos.

With its New York season over, the Metropolitan embarked on its most extensive tour both in mileage and in number of performances. Beginning in Baltimore on March 17, the tour took the company for an eight-and-a-half-week period as far south as New Orleans and as far west as St. Louis. The management announced that the following season it would cross the Rockies and give a series of performances in Los Angeles, where plans were under way to build a special new opera house for the performances, intended as an annual event.

All in all, it appeared as if the Metropolitan had done well by itself during the 1946-1947 season. However, a dissenting vote was cast on December 1 in as distant a place as Vienna. The *New*

Austria, one of the leading newspapers of that city, published a scathing denunciation of the Metropolitan by Max Graf, noted Viennese musicologist now in America, and father of Herbert Graf, Metropolitan stage director. "There is no more ostentatious department store than this theater," wrote Max Graf. "There is also none more poverty-stricken." Growing more bitter as the article developed, Mr. Graf added: "The Metropolitan gives the impression of threadbare pomp. The decorations are shabby, the singers no longer all first class. The American younger generation are good but without any artistic leadership. This opera is still trying to put on opera performances that wake the deaf and hard of hearing. The wealthy public which frequents this house demands such performances but the means are now lacking which this ostentatious style needs."

The defense was equally spirited. Maria Jeritza, former Metropolitan prima donna, inquired how could a "guest in this country" have such "ungraciousness." George A. Sloan put in several good words for the American singers and American audiences. Mr. Graf could not be reached, but his son, Herbert Graf, said in an interview: "It was meant to be a very humorous piece. The quoted extracts do not give an idea of the whole tendency. They were torn out of their context. The article was written in German and the translation made the words out much rougher than they were."

November 13

LUKAS Foss's *Pantomime* was heard for the first time this evening in a performance by the Baltimore Symphony Orchestra at the Lyric Theater, Reginald Stewart conducting. The remainder of the program was devoted to: Tchaikovsky's overture-fantasy, *Romeo and Juliet*, the same composer's Concerto in B-flat minor for Piano and Orchestra (Byron Janis, soloist), and Ravel's *Daphnis and Chloe*, Suite No. 2.

Mr. Foss wrote *Pantomime* at the MacDowell Colony in Peterborough, New Hampshire, in 1945. He planned it originally as

a ballet, but then rewrote it as a purely orchestral work. "The dance origin," wrote the composer, "accounts for the title *Pantomime*. The thematic material is definitely light and unproblematic."

IN A PRODUCTION described as "one of the shining ornaments of the Metropolitan repertory," *The Marriage of Figaro* returned to the Metropolitan Opera House after a one-year absence. The musical direction was taken over by Fritz Busch, who brought clarity and lucidity to the entire performance. John Brownlee sang Count Almaviva; Eleanor Steber, Countess Almaviva; Frances Greer, Susanna; Ezio Pinza, Figaro; and Risë Stevens, Cherubino.

The flag-draped center box of the opera house was occupied tonight by the Council of Foreign Ministers: Secretary of State James F. Byrnes; British Foreign Secretary Ernest Bevin; the Soviet Union's Foreign Minister, Vyacheslav M. Molotov; and the French representative, Maurice Couvé de Murville.

November 14

WITH AT LEAST half of the players new to the orchestra, the Los Angeles Philharmonic Orchestra began its twenty-eighth season tonight at Philharmonic Auditorium. Alfred Wallenstein, music director of the orchestra, conducted. The music was familiar to Los Angeles audiences, including the Symphony No. 2 in D major of Sibelius, the Violin Concerto in E minor of Mendelssohn, Respighi's *Pines of Rome*, and the Handel-Harty *Royal Fireworks Music*. Nathan Milstein was soloist of the evening and received torrents of applause for a masterful performance of the concerto.

Forty-seven subscription concerts in the Philharmonic Auditorium (including seventeen pairs of Thursday evening and Friday afternoon performances, thirteen concerts for young people, and four special concerts) and fifty-one performances on tour

comprised the 1946-1947 season of the Los Angeles Philharmonic Orchestra. Lukas Foss and Charles Muench appeared as guest conductors. A single world première was heard, Douglas Moore's Second Symphony.

The concert program of the Los Angeles Philharmonic acquired a new program annotator this season: George Antheil, the well known composer now residing in Hollywood, whose recent literary achievements include his autobiography, *Bad Boy of Music*.

THE ORCHESTRAL SEASON began tonight in San Francisco at the War Memorial Opera House with Pierre Monteux conducting the San Francisco Symphony Orchestra. Two novelties and two standard works in the repertory were heard. The former included Max Reger's *A Romantic Suite* and the first performance in San Francisco of Isadore Freed's *Festival Overture*; the latter, Brahms's Symphony No. 2 in D major and Ravel's *Daphnis and Chloe*, Suite No. 2.

The thirty-fifth season was in many respects the most notable in the orchestra's history. Of the 117 concerts that were given, all but two of them were directed by Pierre Monteux; the two exceptions being under the baton of James Sample. The regular sixteen sets of subscription concerts were held on Thursday evenings, Friday afternoons, and Saturday evenings, at the War Memorial Opera House. In addition, there were four young people's concerts, four municipal concerts, and five out-of-town performances, in addition to an extensive transcontinental tour.

The world premières consisted of Emanuel Leplin's *Comedy* (directed by the composer), Roger Sessions's Symphony No. 2, and David Sheinfeld's *Adagio and Allegro*. Olivier Messiaen's *The Ascension* was performed in America for the first time.

Immediately after the close of its season at home, on March 15, the San Francisco Symphony Orchestra began its first transcontinental tour of America and Canada. During the next eight weeks, it visited fifty-three cities. (During its absence, the Los Angeles Symphony Orchestra substituted for it on March 21

and 22 at the War Memorial Auditorium.) The arrangements for the tour had taken almost a year, and it is believed that never before had a symphony orchestra traveled in such style.

At Norfolk, Virginia, while on tour, Mr. Monteux celebrated his seventy-second birthday. Just before the intermission of that evening's concert, a huge cake was brought on the stage and presented to him as the orchestra, led by James Sample, and the audience joined in the singing of "Happy Birthday."

The happy and successful conclusion of the season helped dispel a dark cloud of discord that loomed one month after opening night, when a break between conductor and orchestra seemed imminent. On December 15, Mr. Monteux accused the Municipal Art Commission, which directs the destinies of the orchestra, of launching a campaign to belittle him. Specifically, Mr. Monteux pointed to the fact that, in the advertising announcements for one of the concerts, the name of Isaac Stern, violin soloist, appeared in type much larger than his own. He felt that the incident, though small in itself, was part "of a definite, planned program to embarrass me," and refused to conduct the concert scheduled for December 21. Joseph H. Dyer, Jr., secretary of the Commission, disavowed any intention on the part of the organization to minimize Mr. Monteux's importance to the orchestra, and expressed the hope that the conductor would change his mind. The quarrel was soon amicably settled with Mr. Monteux appearing at the head of his orchestra on December 21.

MUSICAL NEW YORKERS were tonight afforded one of their rare opportunities to hear Tchaikovsky's opera *Eugene Onegin*. Sung in Russian, it was performed at the City Center by the New York City Opera Company with a cast preponderantly American, the most notable members of which were Ivan Petrossoff as Eugene Onegin, Brenda Miller as Tatiana, William Horne as Lenski, and Gean Greenwell as Prince Gremin. Laszlo Halasz conducted. The performance, though uneven, was spirited and enthusiastic, and a great deal of care was obviously put into its preparation.

Eugene Onegin was heard in America for the first time on February 1, 1908, when Walter Damrosch directed a concert performance of the opera with the New York Symphony Society at Carnegie Hall. Not until March 24, 1920, was the opera heard in its full dramatic form, the Metropolitan Opera Company presenting it in Italian.

Because it lacks sustained dramatic interest and sharply defined characterization, *Eugene Onegin* is more of a museum piece than a living member in the operatic repertory. However, as Virgil Thomson has noted, while it is "not a completely successful opera," it is nevertheless "a moving one, and the work, moreover, of two major authors (Tchaikovsky and Pushkin)."

November 15

ZOLTÁN KODÁLY, distinguished Hungarian composer, who arrived in the United States on October 24 on the *Franconia* for his first American visit, made his official American début tonight when he took over Fritz Reiner's baton towards the close of the concert and directed the Pittsburgh Symphony Orchestra in his own *Dances of Galanta*. The concert was given at the Syria Mosque, Pittsburgh. The remaining numbers, directed by Mr. Reiner, were Beethoven's Symphony No. 3 in E-flat ("Eroica") and Debussy's *Iléria*.

This was the first of many appearances by Mr. Kodály in the United States. He served as guest conductor with many of the great American orchestras in his own works, one of them new to this country, the *Peacock Variations*; he took over one of the programs of "Invitation to Music" on the CBS network; and he was honored by the League of Composers with a concert of his own works at the Museum of Modern Art in New York on December 1.

With Béla Bartók dead, there will be few to deny that his friend and colleague, Zoltán Kodály, is now the dean of living Hungarian composers. Mr. Kodály was born in Kecskemet, Hungary, December 16, 1882, began studying and composing music early, and in 1897 had his first work, an overture, performed publicly. In 1900, he entered both the University and the Conservatory in Budapest, being a fellow-pupil of Bartók at the latter institution in the class of Hans

Koessler. Like Bartók, Mr. Kodály became interested in Hungarian folk-music in or about 1905. A year later, he received his degree in philosophy at the University, writing a monograph on the *Strophic Construction in Hungarian Folk-Song*. After that, he frequently accompanied Bartók on his extended tours throughout the country in search of folk-music materials, and with Bartók helped to compile more than six thousand examples of native Hungarian music.

His preoccupation with Hungarian folk-music inevitably exerted a far-reaching influence on Mr. Kodály when he turned to writing his compositions. Those works of his best known to American audiences are all rooted deeply in the soil of his native folk songs, the physiognomy of which frequently gives his melodies and rhythms their individual character. These works include the *Psalmus Hungaricus*, the suite from *Háry János*, the *Dances of Marosszék*, and the *Dances of Galanta*.

During the last World War, Mr. Kodály proved to be a great patriot as well as a great composer. Despite orders from Nazi officials, he stubbornly refused to divorce his Jewish wife. More than that, he was instrumental in finding refuge for numerous Jews in danger of arrest and torture, and when accused by the Gestapo, he proudly confessed, but stubbornly refused to betray his hideout. That Mr. Kodály was left unmolested speaks volumes for his eminent position in Hungary.

SET SVANHOLM, who earlier in the season had made his American début in San Francisco (see September 17), appeared tonight at the Metropolitan Opera House, New York, for the first time. The opera was *Siegfried*, in the title rôle of which Mr. Svanholm was making his first American appearance. The critical consensus was that the new Wagnerian tenor had a *Helden-tenor* voice capable of fulfilling the most stringent demands of his rôle—and a striking stage presence to match it.

There was still another début tonight. The conductor of the performance was Fritz Stiedry, known to New York concert-goers as the conductor of the New Friends of Music Orchestra several seasons ago. Mr. Stiedry, who had been Mahler's assistant at the Vienna Opera in 1907, and who subsequently achieved considerable note as an operatic conductor in Berlin, at once proved himself to be a Wagner conductor of authority, intelligence, and musicianship.

ALEXANDER GRETCHANINOV's stirring *Festival Overture* was given its world première this evening at the Murat Theater in Indianapolis, with Fabien Sevitzky conducting the Indianapolis Symphony Orchestra. The program also included: Mendelssohn's Symphony No. 4 in A major ("Italian"), Debussy's Prelude to *The Afternoon of a Faun*, and Ravel's *Daphnis and Chloe*, Suite No. 2. Jennie Tourel, mezzo-soprano, was the guest artist, collaborating in a performance of Ravel's *Scheherazade*, and singing numbers by Stradella and Rossini.

Mr. Gretchaninov's work, marked Allegro giocoso, maintains a joyous mood from beginning to end. It was written for and dedicated to Dr. Sevitzky and the Indianapolis Symphony Orchestra.

November 16

ALL OF THE thirty-five parterre boxes at the Metropolitan Opera House were occupied tonight by delegates to the General Assembly of the United Nations. The opera was *Faust*, in which two début performances took place: Renée Mazella, of the Paris Opéra Comique, singing Marguerite, and the American soprano Claramae Turner (heard last year at Columbia University in the première of Gian-Carlo Menotti's *The Medium*) in the minor rôle of Marthe. The critics agreed that the more promising of the two new singers was Miss Turner who "accomplished some of the most able vocalism of the evening."

AFTER THIRTY-SIX YEARS of service as superintendent and house manager of the Metropolitan Opera House, and sixteen years as chief ticket-taker, Hugh Brown retired today. A party was given in his honor by Edward Johnson, general manager of the Metropolitan, at Louis Sherry's salon in the opera house. Asked what he intended to do with his free time, Mr. Brown replied: "Sit through a complete opera or two." Though he had heard most of the famous singers and all of the major arias at the

Metropolitan, he had never had the opportunity of seeing an opera from beginning to end.

November 17

FOR FIFTY-TWO YEARS, the baritone voice of Henry T. Burleigh, Negro singer and composer, contributed to the musical activities of St. George's Protestant Episcopal Church in New York City. At this afternoon's service, it was announced in the church bulletin that his voice would be heard publicly no more, for Mr. Burleigh, now in his seventy-ninth year, had decided to devote the rest of his life to composing. Mr. Burleigh is particularly famous for his imaginative arrangements of famous Negro spirituals; but he is also the composer of hundreds of songs, the most famous of which is *Little Mother of Mine*.

For twenty-three years, since 1923, Mr. Burleigh was the central figure in the annual service of Negro spirituals conducted at St. George's Church, and it was for these services that he arranged many of the Negro melodies and wrote new ones of his own.

Henry T. Burleigh was born in Erie, Pennsylvania, on December 2, 1866. He sang in the churches of his native city, and, in 1892, won a scholarship in the National Conservatory of Music. Two years later, he was one of sixty applicants for the job of baritone soloist at St. George's Church. He sang *The Palms* of Fauré, and was singled out for the job. For the next fifty-two years, Mr. Burleigh sang *The Palms* at both morning and vesper services on Palm Sunday.

November 18

THREE PREMIÈRES, all of them by veterans of World War II, dramatized tonight's program of the New York City Symphony Orchestra under Leonard Bernstein at the City Center.

The first of the new works by American composers was John Lessard's *Box Hill* Overture. Mr. Lessard was born in San Francisco in 1920, studied with Nadia Boulanger in Paris and

New York, and has been awarded a Guggenheim Fellowship, an Alice Ditson Fellowship, and the Ella Lyman Cabot Fellowship of Harvard University. During the war he was a staff sergeant in liaison work between the U. S. and French armies. Following his discharge in November 1945, he lived at the Long Island estate of his father-in-law, the name of which is Box Hill. It was there that he wrote his overture, completing it in July 1946.

This work was followed by Vladimir Dukelsky's *Ode to the Milky Way*. Mr. Dukelsky is no neophyte as a composer. As Vernon Duke he has written numerous popular songs and scores for musical comedies which have been highly successful; but his own name is reserved for more serious work, much of which has been introduced by the Boston Symphony Orchestra under Serge Koussevitzky. Mr. Dukelsky describes his new composition as follows: "The Ode can perhaps be described as a kind of musical monologue—the unspoken thoughts and yearnings of a man stretched out on the deck of a transport and looking up at the Milky Way." Mr. Dukelsky orchestrated the work in the winter of 1945, soon after his discharge from the Coast Guard, though it had been in existence as a piano sketch for about three years before that.

Alex North's *Revue* for Clarinet and Orchestra, with Benny Goodman as soloist, was the last of the novelties. Writes the composer: "Since this work was commissioned by Benny Goodman, my primary task was to compose something which served a two-fold purpose: first, to provide the soloist with a vehicle to project the wide and rich range of the instrument, and second, to write an integrated piece of music as close as possible to the style of playing and contemporary feeling that Mr. Goodman is noted for. . . . Although there is an undecurrent of jazz feeling (created for the most part rhythmically), the work should, as a whole, be played 'legitimately.' The attempt was not to write jazz, but to extract elements most characteristic." Mr. North completed the *Revue* in January 1946.

Leonard Bernstein performed still a fourth work by a veteran, though it was not a première: Samuel Barber's *Essay No. 2*. Most

New York critics were of the opinion that, of the four works, that of Mr. Barber was the most skillful and best integrated.

Tchaikovsky's Symphony No. 6 in B minor ("Pathétique") concluded the program.

November 20

Maurice Ravel's opera-ballet, *The Spellbound Child* (*L'Enfant et les Sortilèges*) was seen for the first time in New York, and given one of its very rare American performances, when the Ballet Society presented it tonight at the Central High School of Needle Trades.

To a book by Colette combining fantasy and folk-lore—in which inanimate objects suddenly come to life to dance and frolic—Ravel wrote a score which he hoped would convey, "the spirit of American operetta." He composed it in 1924, and on March 21, 1925, it was heard for the first time in Monte Carlo, staged by George Balanchine, who was responsible for the performance tonight.

Describing the score, Arthur V. Berger wrote in the *Herald Tribune*; "[It] has an element of mischievousness in the cavalier notes of the blues and in the ragtime of American operettas of the '20's. The slide-whistle, cheese-grater, and whip add fun and titillating sounds to the orchestration. The singers chant intriguing imitations of cats meowing and frogs croaking."

L'Enfant was not one of Ravel's most successful works. Though it was included in the repertory of the Paris Opéra Comique for two seasons it never enjoyed a great following. The French critics were for the most part unfavorable to the work, with the "Duets of the Cats" coming in for particularly acid criticism.

SET SVANHOLM made his first New York appearance as Tristan at the performance tonight of Wagner's music drama at the Metropolitan Opera House, and more than justified the high praises he had received a few evenings earlier at his New York

début. A new King Mark was also heard tonight, Dezso Ernster, who did not exhibit more than "routine style in song and action."

November 21

A RECITAL COMPOSED entirely of music for the unaccompanied violin was played tonight by Ruggiero Ricci at Town Hall, New York. Mr. Ricci was fired with the ambition of giving a recital of unaccompanied music during the period when, as a member of the Army Air Forces, he frequently performed in Army hospitals and outlying bases without the benefit of an assisting piano, and found that the performances were nevertheless highly successful. This experience led him to the study of the subject of unaccompanied violin music, a study which convinced him that there existed a substantial and stimulating repertory of such works. At tonight's concert, the program was varied and always musically important. It included the following works: *Study on a Chorale* by Stainitz-Kreisler; Bach's Sonata in A minor; Eugene Ysaye's Sonata in E minor; Hindemith's Sonata Op. 31, No. 2; and small works by Kreisler, Wieniawski, and Paganini.

Critics were at a loss to bring back to memory another recital devoted exclusively to unaccompanied violin music, but they were unanimous in saying Mr. Ricci's performance was "exemplary of the finest, most sensitive, and most beautiful manipulation of the violin you may expect to hear anywhere."

November 22

WITH DIMITRI MITROPOULOS filling the dual rôle of conductor and pianist, the Minneapolis Symphony Orchestra tonight gave the world première of a new piano concerto (his third) by Ernst Křenek at the Northrop Memorial Auditorium.

The program also included Wagner's Overture to *Die Feen*, Shostakovich's Symphony No. 9, and Schubert's Fantasie in C major.

Though most of Mr. Křenek's recent music uses the twelve-tone system, his new concerto—which was composed in February 1946 at the request of Mr. Mitropoulos—employs a traditional tonality. The work is in five movements, played without interruption, in each of which a different section of the orchestra is set against the solo instrument. Thus in the first movement, *Allegro con passione*, the brass and tympani provide the background; in the second, *Andante sostenuto*, the strings and solo piano are involved in a fugue; the third, *Allegretto scherzando*, combines the piano and woodwinds; the fourth, *Adagio*, is something of a cadenza for solo piano, with support given by harp and percussion. In the concluding *Vivace*, a rondo, the full orchestra is used in quoting briefly the thematic subjects used in earlier sections.

ZOLTÁN KODÁLY (see November 15) conducted this afternoon the American concert première of his *Peacock Variations* with the Philadelphia Orchestra at the Academy of Music in Philadelphia. The remainder of the program, conducted by Eugene Ormandy, included: Mendelssohn's Symphony No. 4 in A major ("Italian"), Ibert's *Escapes*, and arias from operas by Mozart, Massenet, and Verdi sung by Ellabelle Davis, soprano.

Mr. Kodály wrote his *Peacock Variations* to honor the fiftieth anniversary of the Concertgebouw Orchestra of Amsterdam. The world première took place on November 23, 1939, with Willem Mengelberg conducting that orchestra. It has been heard in the United States before—in August 1946, when Antal Dorati introduced it over the Columbia Broadcasting System.

The composition is based on a Hungarian folk-song, *Fly, Peacock, Fly*, which is stated as the theme in Mr. Kodály's work following a brief introduction. The theme is then subjected to sixteen variations, performed without interruption.

November 23

To honor the memory of Booth Tarkington, Fabien Sevitzky directed the Indianapolis Symphony Orchestra at the Murat Theater tonight in a program comprising the Bach-Sevitzky *Come Sweet Death*, Beethoven's Symphony No. 3 in E-flat major ("Eroica"), Glazunov's Concerto in A minor for Violin and Orchestra (Erica Morini, soloist), and the world première of Lionel Barrymore's *Piranesi* Suite.

Mr. Barrymore, the celebrated Hollywood actor, wrote the *Piranesi* Suite to commemorate Dr. Sevitzky's tenth anniversary as music director and conductor of the Indianapolis Symphony Orchestra. The composer provided the following information concerning his new work: "For forty years I have carried with me a little book of Piranesi reproductions, and whenever I felt in a lonely mood I took out this book, and from its pages I received fresh inspiration and keen pleasure. This habit I started during my student days in Paris (when I thought I wanted to be a painter), and have continued it ever since.

"I feel in Piranesi a wonderful sense of grandeur, a magnificent display of contrasts, lights and shade, force and serenity; always imaginative, he never is wanting in inspiration. His cold classicism provides a lonely mood not to be forgotten . . . : One moment he is sorrowful, one moment bright, one moment dainty or eerie, another moment dramatic and devilish. All moods are to be found, even cruelty and loneliness. This same variety I find in Piranesi's etchings: 'The Pantheon,' 'The Carceri,' 'The Falls of Tivoli,' and 'The Colosseum.'

"Although these are independent and isolated works, I find that they fall into a wonderful sequence of moods that fulfill the requirements of a symphony. However, due to the brevity of these four movements and due to their subtitles, I feel that the work is more a suite than a symphony, so I have therefore called it the *Piranesi* Suite."

This performance represents by no means Mr. Barrymore's public début as a serious composer. In 1944, another work of his was introduced by the Indianapolis Symphony Orchestra under Dr. Sevitzky, *Preludium and Fugue*. Mr. Barrymore is the composer of other orchestral compositions as well, and of songs, piano pieces, and a one-act opera entitled *Farewell Symphony*.

LEONARD BERNSTEIN tonight brought the short but adventurous season of the New York City Symphony Orchestra to a close at the City Center with a "handsome" performance of Igor Stravinsky's *Oedipus Rex*, not heard in New York City for fifteen years. For this performance a narrator was interpolated into the score. The part was taken by Norman Corwin, who recited a brief explanatory paragraph before each number, translated into the American radio idiom from the French of Jean Cocteau.

The program, given over entirely to works by Stravinsky, also included: *Pastorale* for Five Instruments; *Ragtime*, for piano (Leo Smit, soloist); *Elegy*, for two violas (Beatrice Brown and Walter Trampler, soloists); the Royal March from *L'Histoire du Soldat*; and the suite from *L'Oiseau de Feu*.

A YOUNG AUSTRALIAN COMPOSER, new to the American concertgoing public, appeared today for the first time on an American symphony program. He is John Antill, whose Suite from the ballet *Corroboree* was given its American première tonight at the Music Hall by the Cincinnati Symphony Orchestra under the direction of Eugene Goossens. The program also included: the Bach-Weiner Toccata and Fugue in C major, Elgar's *Enigma Variations*, and Beethoven's Piano Concerto No. 3 in C minor (Alec Templeton, soloist).

Mr. Antill provides the following explanation for the title of his ballet-suite: "A favorite ritual amongst the Australian Aborigines is a dancing ceremony known as the 'Corroboree.' The word corroboree was probably suggested, but not derived, from the native 'Quabara' and anglicized by whites who first witnessed such performances. The Aboriginal is a master of

mimicry and burlesque, and the 'play about' corroboree generally takes the form of most realistic imitations of humans or animals. Any current event, usual or unusual, may furnish the theme from which the poets, musicians, and actors in collaboration produce a show usually of very elaborate proportions."

The suite is a collation of four portions from a full-sized ballet based on an Australian Aborigine ceremonial. The four sections are named: I. Welcome Ceremony; II. Dance to the Evening Star; III. Rain Dance; IV. Procession of Totems and Closing Fire Ceremony.

A native of the island continent, the composer holds a post on the musical staff of the Australian Broadcasting Commission.

November 25

REMEMBERING THAT this year marks the eightieth anniversary of the birth of Ferruccio Busoni, Joseph Szigeti today performed the infrequently heard Busoni Sonata No. 2 for Violin and Piano in the course of his Carnegie Hall recital in New York. It was more than an act of piety on the part of the eminent Hungarian violinist, for an intermittent association with Busoni earlier in the century had brought him not only to admire the brilliant personality of the pianist-composer, but to recognize his musical genius as well. The performance he gave of the sonata this evening was completely convincing, and had some critics commenting that the work is too rarely heard.

November 26

THE MONUMENTAL *Art of the Fugue* launched the Bach Circle on its tenth season tonight at Town Hall, New York. This marked the fourth time that the epochal work by the Leipzig master had been performed in the past fifteen years. (Earlier performances included one by the Juilliard Graduate School under Albert Stoessel in 1931, one in a two-piano arrangement by

Heinz and Robert Scholz in Brooklyn, New York, in 1938, and a third by the Orchestra of the New Friends of Music under Fritz Stiedry in 1941.) The version presented by the Circle was an arrangement for string quartet made some years ago by Roy Harris and M. D. Herter Norton. The problem of bringing the work to a close—the last fugue had been left unfinished by Bach—was solved in this performance by the playing of the concluding measures that were written by the late Sir Donald Tovey for his own string-quartet version.

In this performance a new chamber ensemble made its bow in America, the Pascal Quartet, official quartet of the French National Radio. Comprising Jacques Dumont and Maurice Crut, violinists, Léon Pascal, violist, and Robert Salles, 'cellist, the group gave a performance praised for clarity and "interpretative unity."

Assisting in the performance were two harpsichordists, Yella Pessl, musical director of the Bach Circle, and Catherine Crozier. Miss Pessl gave a clear-cut account of the four canons that Bach inserted between the eleventh and twelfth counterpoints. She was joined by Miss Crozier in two "mirror" fugues of the penultimate counterpoint. In all, the audience heard almost an hour and a half of Bach's supreme exposition of the fugue. Though the occasion did not call for ecstatic applause, the hearers were obviously deeply impressed.

This season, the Bach Circle gave only two concerts in New York. The second took place on February 17, 1947, also at Town Hall, New York, and was devoted to eighteenth-century chamber music from Johann Joachim Quantz to Mozart. The principal works at this concert were the Sonata in G major for Two Flutes and Harpsichord by Quantz (John Wummer and Mildred Hunt-Wummer, flutists, and Yella Pessl, harpsichordist), Sonata for Viola and Harpsichord by Wilhelm Friedemann Bach (Milton Katims, violist), and Mozart's Trio for Piano, Clarinet, and Viola, K. 498 (Ralph MacLean, clarinetist, Mr. Katims, violist, and Miss Pessl, harpsichordist). Miss Pessl also contributed a group of harpsichord pieces by Handel and Karl Philipp Emanuel Bach.

November 28

AT THE CONCERT tonight in Carnegie Hall by the Philharmonic-Symphony Orchestra of New York, Edmund Kurtz, 'cellist, introduced a new concerto written expressly for him by Darius Milhaud in July 1945. Artur Rodzinski conducted the program, which also included Mozart's Symphony in G minor, K. 550, Stravinsky's *Le Sacre du Printemps*, and Rossini's Overture to *Semiramide*.

Mr. Milhaud explains succinctly that the concerto "is in three movements, evoking sentiments. The first is *Gai*, the second *Tendre*, and the third *Alerte*. The second is more developed than the other two." He goes further to say that "the main problem in a 'cello concerto is in the balance with the orchestra, and it is a difficult problem which I already faced when I wrote my first 'cello concerto."

WITH ONLY eight hours' notice, Mario Berini stepped into the title rôle of *Faust* tonight to make an unscheduled début with the Metropolitan Opera Company in New York. Raoul Jobin, who had been announced for the part, found this morning that he was too ill to sing. At 11 a.m., Mr. Berini was called to substitute for him. He spent the afternoon going through the score with the conductor, Louis Fourestier, and then went on the stage of the Metropolitan to give a seasoned and integrated performance, completely at ease in the rôle. The usually restrained *New York Times*, whose music headlines are as a rule austere models of understatement, ran the next day a two-column cut and a headline over it proclaiming the tenor's success.

Though new to the Metropolitan, Mario Berini is no neophyte in opera. An American citizen of Russian birth, he made his operatic début in this country on May 17, 1940, with the San Carlo Opera Company at New York's Center Theater—the opera, curiously enough, being *Faust*. Thereupon he made more

than three hundred appearances in opera throughout the United States and in Latin America. Before then, he had sung with orchestras, in concert, and at the Radio City Music Hall in New York.

November 29

THE FIRST PERFORMANCE ever given by the Metropolitan Opera Company of Mozart's *The Abduction from the Seraglio* missed fire this evening, in the opinion of most New York critics. They felt that the opera was of too intimate a nature to be given in an auditorium as large as the Metropolitan Opera House and on so spacious a stage; that the score called for virtuoso singing of the highest caliber, which it did not receive; that some of the staging was inappropriate, and some of the costuming incongruous; that the translation into English by Ruth and Thomas Martin, while very good, was considerably marred by the fact that one of the principals could neither pronounce nor enunciate English. Olin Downes in the *New York Times* pointed out a few "palliating details"—principally the spirited conducting of Emil Cooper and some good choral singing; but Mr. Downes hastily added, "Alas, it was not *The Abduction* evening at the Metropolitan."

The cast included Eleanor Steber as Constanza, Charles Kullman as Belmonte, Hugh Thompson as Selim, and John Carter as Pedrillo..

While new to the Metropolitan, *The Abduction* is not altogether a stranger to American opera audiences. Introduced to this country by the Operatic Circle in Brooklyn under Carl Anschütz in February 1860, it had been heard from time to time up to 1927, when it was the opening New York performance of the newly formed American Opera Company at the Guild Theater on April 4, 1927. Its most recent performances included one in 1944 by the Juilliard School of Music, another in 1942 by the National Orchestral Association, still another in 1941 by the David Mannes School (all three in New York), and presentations by the Central City Festival in Colorado in the summer of 1946.

ONLY A STONE'S THROW from these unhappy proceedings at the Metropolitan Opera House, the music of Mozart was enjoying a happier fate. At New York's Town Hall, Alexander Schneider, violinist, and Ralph Kirkpatrick, harpsichordist, collaborated on a program of five Mozart sonatas for violin and piano—an evening which one critic remarked was "like a breath of fresh air." Meticulous care in the details without sacrificing the concept of the whole made these performances of the Mozart sonatas outstanding.

VIRGIL THOMSON, music critic of the New York *Herald Tribune*, turned conductor tonight when he directed the Pittsburgh Symphony Orchestra at Syria Mosque in a performance of his *Six Portraits*. The remaining numbers on the program were conducted by Fritz Reiner. They were: Weber's *Oberon* Overture, Prokofiev's *Classical Symphony*, and Brahms's Symphony No. 1 in C minor.

Mr. Thomson's *Portraits*, of which he has composed almost a hundred, are musical delineations of his friends, drawn from life. The subject sits for his portrait as he might for a painter, and Mr. Thomson composes his piece in front of his model, usually at one sitting. The six portraits performed tonight included one of Pablo Picasso ("Bugles and Birds"), another of conductor Alexander Smallens ("Fugue"), and a third one of the poet, Georges Hugnet ("Barcarolle for Woodwinds").

CAMARGO GUARNIERI, Brazilian composer, this afternoon led the Boston Symphony Orchestra at Symphony Hall in the American première of his Symphony No. 1, which he dedicated to Serge Koussevitzky. He composed the work in 1944, and following its first performance that year in São Paulo, it won first prize in a contest conducted in Brazil for the best modern symphony of Brazilian character. The symphony is in three movements: *Rude*, in sonata form; *Profondo*, A-B-A structure ending with a coda; and *Radioso*, sonata-form. All the themes of the symphony are Brazilian in origin and frequently utilize

ancient modes, as is characteristic in the musical folk-lore of that South American republic.

The remainder of the program, directed by Dr. Koussevitzky, was devoted to Mussorgsky's Prelude to *Khovanschina* and Rimsky-Korsakov's *Scheherazade*.

In *Modern Music*, Aaron Copland wrote as follows about Camargo Guarnieri:

"He has everything it takes—a personality of his own, a finished technique, and a fecund imagination. His gift is more orderly than that of Villa-Lobos, though none the less Brazilian. . . . The thing I like best about his music is its healthy emotional expression—it is the honest statement of how one man feels. . . . He knows how to shape a form, how to orchestrate well, how to lead a bass line effectively. The thing that attracts one most in Guarnieri's music is its warmth and imagination which is touched by a sensibility that is profoundly Brazilian. At its finest, his is the fresh and racy music of a 'new continent.' "

November 30

FELIX KNIGHT—graduate of radio, the cinema, and musical comedy, and the winner in 1938 of the Metropolitan Auditions of the Air—made his bow tonight at the Metropolitan Opera House in New York. The opera was *The Barber of Seville*, and Mr. Knight appeared as Count Almaviva. The tenor gave an "effective" impersonation, and the critics agreed that he would prove to be a valuable addition to the Metropolitan's corps of singers, even though his voice was "too light to be audible in the heavier ensembles and was unevenly used."

DECEMBER

December 1

THE LEAGUE of Composers tonight honored Zoltán Kodály, distinguished visitor from Hungary, with a reception at the Museum of Modern Art in New York. The features of the evening were a fifty-minute program of Mr. Kodály's works and a talk by the composer. The selections heard were: *Children's Dances* (1946) and *Dances of Marosszék* (1930), performed by Andor Foldes, pianist; Adagio for Violin and Piano, Mr. Kodály's first published work, played by Gabor Banat, violinist, and Otto Herz, pianist; and two songs from Opus 14 sung by Gabor Carelli, tenor, assisted by Mr. Herz. Mr. Kodály's talk dealt with the subject, "How To Popularize Serious Music." He suggested three steps: eliminating the boundary between amateurism and professionalism; better teaching methods in the schools; and more emphasis on singing.

This was the first of three evenings sponsored by the League of Composers and dedicated to great living musicians. The second evening, December 29, honored Darius Milhaud, while on January 12 the guest of honor was Serge Koussevitzky, the latter being feted in conjunction with the fifth anniversary of the Koussevitzky Music Foundation.

A CONCERT VERSION of Verdi's *La Traviata*, with Arturo Toscanini conducting the NBC Symphony Orchestra in Radio City, New York, was given in two consecutive Sunday afternoon broadcasts, the first of which was heard today. The principal singers were members of the Metropolitan Opera Company. The

cast comprised: Licia Albanese, Violetta; Jan Peerce, Alfredo; Robert Merrill, Germont; George Cehanovsky, Baron Douphol; John Garris, Gastone; Paul Dennis, Marquis D'Obigny; Maxine Stellman, Flora; Arthur Newman, Dr. Grenvil; Johanna Moreland, Annina. The chorus was under the direction of Peter Wilhousky.

Since Mr. Toscanini had not conducted *La Traviata* before in this country, the radio performance provided American music lovers with an opportunity to hear the great conductor in one of his most felicitous interpretations. Under the relentless drive of his baton, the opera seemed reborn: the thrice-familiar melodies acquired new life and personality; the orchestration achieved a lucidity and transparency it never seemed to possess before. The Toscanini magic was there in every phrase and line, in the aristocracy of the style, the mobility of the melodic line, the exquisite attention to every detail.

December 2

THIS EVENING, at the Academy of Music in Philadelphia, the Bach Festival Society of that city presented the first event in its Great Master Concert Series. James Allen Dash directed the combined forces of the Bach Festival Chorus and the Baltimore and Ohio Glee Club, assisted by seventy members of the Philadelphia Orchestra, in a compelling performance of Brahms's *A German Requiem*. Lilian Knowles, contralto, Barbara Thorne-Stevenson, soprano, and Mack Harrell, baritone, were the soloists. Miss Knowles was also heard in Brahms's *Alto Rhapsody*.

Three other monumental works drawn from the choral repertory were heard in the ensuing concerts by this organization: Beethoven's *Missa Solemnis* on February 17; Bach's *Passion According to St. Matthew*, on March 24; and Verdi's *Requiem* on April 21. The Society repeated its performance of the *Requiem* at Carnegie Hall, New York, on the evening of April 26.

December 3

THE FIRST American concert performance of Elie Siegmeister's *Sunday in Brooklyn* took place tonight in the Music Hall, Kansas City, in the course of a program by the Kansas City Philharmonic Orchestra, Efrem Kurtz conducting. The work had already been heard over the radio the previous summer, with Mr. Kurtz conducting the NBC Symphony Orchestra.

Making liberal use of jazz rhythms and popular melodic patterns, *Sunday in Brooklyn* is an orchestral suite in five movements: "Prospect Park," "Sunday Driver," "Family at Home," "Children's Story," and "Coney Island." Mr. Siegmeister wrote the work originally for piano. He completed the orchestration of the score on June 27, 1946—in Brooklyn.

Other works on the program were: Tchaikovsky's Symphony No. 1 ("Rêverie d'Hiver"); Mahler's *Lieder eines Fahrenden Gesellen*, with Blanche Thebom, mezzo-soprano, as soloist; Debussy's Two Dances for Harp and Orchestra; and Haydn's "Cara Speme" and Verdi's "O Don Fatale" from *Don Carlos*, both sung by Miss Thebom.

THE TENTH ANNIVERSARY of the first commercial radio station to discover that good music pays was observed today by WQXR, New York City. Since 1936, it had devoted itself primarily to broadcasting the best of serious music, past and contemporary, usually from recordings.

Originally the station was experimental in character. It was owned by John V. L. Hogan, a radio engineer who operated it a few hours a day to carry sound accompaniments for television pictures with which he was then experimenting. The story goes that many people who could not receive the telecasts on their sets could hear the masterworks recordings he used as background, and soon deluged him with letters asking for more. This unexpected response from listeners convinced Mr. Hogan that there was room in radio for a commercial enterprise specializing in classical music. On December 3, 1936, the experimental call

letters W₂XR were exchanged for the present signal, and the station was incorporated as the Interstate Broadcasting Company, with Mr. Hogan as president. Within the next five years its listening public in New York and vicinity had been increased to an estimated million persons. Acquired by the New York *Times* in 1945, WQXR has now been developed into a 10,000-watt station. It is on the air seventeen hours a day; and fifteen of these are entirely devoted to good music.

In the planning of programs, three types of audiences differing in their degree of musical interest are visualized, according to Abram Chasins, music consultant: the novices who like music and want to know more about it; those who know and prefer the standard works; those who "wish to expand their musical horizons." Series of various types from chamber music to opera are presented in historical or other patterns; programs of recorded "rarities" as well as the most recent releases are offered; and contemporary music is featured frequently in "live" broadcasts as well as in recordings.

Another New York station, the municipally owned WNYC, had been broadcasting a high percentage of recorded serious music several years before WQXR set up its first transmitter. But WNYC is subsidized by the city, while WQXR is a frankly commercial venture. That the latter station has been successful is considered by hopeful observers as an increasing challenge to the networks and as proof that high-caliber musical programs do reflect the interests of a large segment of the metropolitan radio public. On the other hand, it has been maintained that only in an area of such concentrated musical interest as New York City could a radio station like WQXR make a financial success of its serious program.

December 5

MANUEL ROSENTHAL, French conductor and composer now on a visit to the United States, led the New York Philharmonic-Symphony Orchestra tonight at Carnegie Hall in a

program of French music that was highlighted by three American premières. This was the first complete concert directed by Mr. Rosenthal in the United States: earlier, on November 23, he had appeared as guest conductor with the St. Louis Symphony Orchestra conducting only one number, his *Musique de Table*.

Besides his own *La Fête du Vin*, other works being heard tonight for the first time in this country included his adaptation and orchestration of Lully's *Noces Villageoises* and Henri Barraud's Concerto for Piano and Orchestra. The soloist in the latter work was E. Robert Schmitz. Completing the program were the Symphony No. 3 for Strings by Jean Rivier and the Overture to *Benvenuto Cellini* by Berlioz.

It was something of a sentimental occasion, for the collaboration of Manuel Rosenthal as conductor and Henri Barraud as composer brought together in spirit two musicians who, during the dark years of the war, had been comrades-in-arms in the French resistance movement. So intent was Mr. Rosenthal on presenting his friend's concerto, that not even a delay in the arrival of the master score could bring him to postpone the performance. He assembled the individual parts, which had arrived previously, and sat up all night synthesizing them into a copy he could use while rehearsing and conducting.

Mr. Barraud began writing the work in October 1938, and completed it in August 1939 "on the day when a member of the Garde Mobile knocked on my door with the news that I was to rejoin the 17th Infantry Regiment at Mans, where, as a Reserve Lieutenant, I was to find my company." Manuel Rosenthal describes the concerto as "impassioned, replete with a quality best explained as pathos. The second movement is lyrically concentrated, yet warm and sensuous. The third is fiery and impetuous."

Both Olin Downes and Virgil Thomson agreed that the most amusing and original work among the novelties heard tonight was Mr. Rosenthal's own *La Fête du Vin*. He had written it in 1937 for the Paris Exposition. The composer explains: "There is no real program, but a kind of connecting thread, which is, in sum, the dream of the man who loves the juice of the vine; that

is to say, all good Frenchmen. In the course of the dream there are evoked successively the various activities concerning the care of the vine and of the vintages, as also the libations which follow. The principal episode has utilized in this piece a Bacchic song of French folk origin, as well as some popular Canadian airs, whose frank and joyous allure seem to him to belong to the program."

Son of a Russian midwife who loved music and a Parisian pharmacist, Mr. Rosenthal declares that he studied music at his mother's insistence. He started playing the violin at the age of nine and then entered the Paris Conservatory, where he was a pupil of Jules Boucherit. He made his débüt as composer in 1923 with a Sonatine for Two Violins and Piano which attracted the attention of Maurice Ravel. Young Rosenthal found it necessary to postpone an invitation to study with Ravel until he had consummated his military service, for which he was called in 1924. Following his discharge, he became Ravel's pupil, remaining with the master until the latter's death in 1937. In 1928, Mr. Rosenthal won the prize of the Fondation Américaine pour la Pensée et l'Art Français.

Among his principal works, besides those introduced this season in the United States, are a concert version of the ballet *Un Baiser pour Rien*, a Serenade, *Jeanne d'Arc* (tone poem for large orchestra and narrator), a one-act opera bouffe, *Rayon des Solerries*, and a one-act musical comedy, *La Poule Noire*, which was the hit of the Paris Exposition of 1937.

In the war, Mr. Rosenthal fought as an infantry corporal, earning the Croix de Guerre. Later he was captured by the Germans in Alsace, after having been wounded by shrapnel. Released in March 1941, he returned to France where he was hunted by the Gestapo as a member of the resistance movement and of the Comité des Musiciens du Front National.

Active in propaganda work, he found time not only to write pamphlets and supply information to the Allies, but to continue composing as well. Now forty-two years old, he is head of the Orchestre Symphonique de la Radiodiffusion Française—the French national radio orchestra.

IN HER ANNUAL New York recital, Janet Fairbank once again espoused the cause of the modern composer tonight at the Carnegie Chamber Music Hall by performing a program of twenty-four contemporary songs, twenty of them being heard

here for the first time. The most important items were two cycles by contemporary Frenchmen: *Chants de Terre et Ciel* by Olivier Messiaen and *Chansons Villageoises* by Francis Poulenc. But the American composer was not neglected: there were five songs by Paul Bowles and several by composers whose names were unknown even to the experts, among them Everett B. Helm, Bela Wilda, and Ned Rorem. Also heard were two songs by the young Austrian composer, Gottfried von Einem. Henry Jackson assisted at the piano.

Janet Fairbank, granddaughter of a leading American manufacturer and daughter of the writer Janet Ayer Fairbank, can afford to indulge her interest in the modern composer. Despite losses at the box-office, she has persistently devoted her concerts to new songs and, in a period of eight years, has given first performances of some one hundred songs by more than twenty different composers. Publishers watch her recitals eagerly, and attend them in order to discover new publications for their lists. The morning after her 1945 recital, every song she presented was sold to publishers; this year, most of her numbers were sold before the day of her recital.

December 6

DEEMS TAYLOR's latest work, *Elegy*, for Orchestra, was introduced this evening at the Murat Theater with Fabien Seitzky conducting the Indianapolis Symphony Orchestra.

Mr. Taylor prepared the following program note for his *Elegy*:

"It is a little difficult to write a descriptive note for a piece that has no program. The work is, as the title implies and the dictionary defines, 'a poem or composition of a thoughtful, subjective character, generally a lament.' I can only hope that, despite its elegiac character, the music has sufficient vitality to avoid being depressing.

"The first section, marked Lento, introduces the dirge-like main theme, heard first as a horn solo. It is taken up by the strings, then by the full orchestra, which brings it to a climax. A long, descending subsidiary theme leads to the second section, marked

Tranquillo. Its theme is simple and lyric in character, suggestive of youth and naïveté. It is developed at some length, but is interrupted by a grave reminder of the dirge theme. Then the lyric theme resumes, and is followed by two variants, one very lively and dance-like, the other, greatly augmented, intoned by the brass. The two variants alternate until they reach a climax that is cut across by the trumpets, playing a harsh reminder of the dirge. The music subsides, and the final section begins with the dirge theme, played by all the violins, on the G-string. After a last climax, the descending theme of the first section leads to a quiet close."

Other works heard tonight were: Sonata for Chamber Orchestra by Galliard-Sevitzky, Brahms's Concerto No. 2 in B-flat for Piano and Orchestra (Artur Rubinstein, pianist), Delius's *Two Aquarelles*, and Prokofiev's *Classical Symphony*.

AN EARLY WORK by Béla Bartók was heard this evening at Syria Mosque, Pittsburgh, with Fritz Reiner conducting the Pittsburgh Symphony Orchestra. It was a synthesis of major musical passages from the pantomime *The Miraculous Mandarin*, which Bartók published as Opus 19 in 1919. The rather sordid libretto by Menyhert Lengyel had so shocked the Europe of post-World War I that performances of the pantomime created riots and scandals. The score, explains Dr. Frederick Dorian in his program notes for the Pittsburgh concert, "makes the frightening scenes of the pantomime comprehensible by an array of individual tone pictures. A music of nervous intensity results, most interesting in its own right. Hence it was possible for the composer to salvage the score (after it did not prove acceptable in the theater) by molding it into a sequence appropriate for concert performance. Here, *The Miraculous Mandarin* lives again by its musical virtues: the intense and personalized melodic structures, the counter currents of aggressive modern rhythm, the rare sense for new tone colors. But it is not Bartók, the great Magyar folklorist, who speaks in this score. It is a nervous twentieth-century artist, expressing eccentricity, the individual rather than the common bond."

Joseph Szigeti was the soloist in still another early Bartók composition, *A Portrait*, and in Beethoven's Romance No. 1 in G and Corelli's *La Folia*. Other compositions heard on the program were the Prelude to Humperdinck's *Hansel and Gretel*, Richard Strauss's *Don Juan*, and Johann Strauss's *Wiener Blut Waltzes*.

December 7

IT WAS ANNOUNCED today in Paris that Arnold Eidus, twenty-three-year-old American violinist, had won the Marguerite Long-Jacques Thibaud Competition sponsored by the French Ministry of Education. There were sixty-six violin contestants, of whom Mr. Eidus was the only American, his selection having been made by an American committee on the strength of a radio performance of Chausson's *Poème* with the American Broadcasting Company Orchestra. The French prize carries an award of 50,000 francs in cash, a violin, and engagements for thirty-eight concerts in European cities.

In the preliminary auditions, fifty-five violinists were eliminated. The remaining eleven were put through a rigorous grind in which they played two works with piano and a full concerto with orchestra, the latter without benefit of rehearsal. Six of the finalists selected the Brahms Concerto. Mr. Eidus, the ninth performer, chose the Mendelssohn Concerto—and came through with flying colors.

The winning of this important award marks the second recent step in a successful attempt by Arnold Eidus to make his comeback as a concert artist. The first took place two months earlier, on October 7, at Carnegie Hall, New York—his return to the concert platform after an absence of ten years. "The news is," reported the critic of the *New York Times*, "that he has successfully made the difficult transition from prodigy to adult artist." His playing was applauded for its clarity, zest, and intelligence.

The attempt at a concert comeback represented something of a gamble for the erstwhile *wunderkind*. As a child, he had been discouraged in building a concert career by the apathy of the mana-

gers, despite the glowing notices his New York début had received. He subsequently turned to employment with radio orchestras, enjoying continuous engagements for a period of seven years. This season, having saved about \$3,000 as a result of his efforts, he gave up radio, invested part of his savings in the Carnegie Hall recital and another part in the expenses incurred by his participation in the international contest.

FOR THE FOURTH consecutive season, the National Broadcasting Company began today a series of Saturday afternoon broadcasts presenting the "Orchestras of the Nation," a program supervised by Ernest LaPrade. During the current season, twenty orchestras from many sections of the country were heard during a twenty-six week period. Twelve of them were new to the series and were heard nationally for the first time.

The orchestras and conductors participating in these broadcasts included, in the order of their appearance: Rochester Philharmonic (Guy Fraser Harrison); Indianapolis Symphony (Fabien Sevitzky); Fort Wayne Philharmonic (Hans Schweiger); San Antonio Symphony (Max Reiter); Baltimore Symphony (Reginald Stewart); Minneapolis Symphony (Dimitri Mitropoulos); New Haven Symphony (Hugo Kortschak); Dallas Symphony (Antal Dorati); Seattle Symphony (Carl Bricken); Houston Symphony (Ernst Hoffmann); Dayton Philharmonic (Paul Katz); New Orleans Symphony (Massimo Freccia); Buffalo Philharmonic (William Steinberg); Oklahoma Symphony (Victor Alessandro); Southern Symphony (Carl Bamberger); Santa Monica Symphony (Jacques Rachmilovich); Detroit Symphony (Karl Krueger); Eastman-Rochester Symphony (Howard Hanson); NBC Symphony (Alfred Wallenstein); and Eastman School Symphony (Howard Hanson).

The major world premières heard on these programs were: a new radio version of Howard Hanson's opera *Merry Mount*; Burrill Phillips's overture, *Tom Paine*; Halsey Stevens's Symphony No. 2; and Richard Donovan's *New England Chronicle*.

December 9

RAMÓN VINAY, whose appearances this season at the Metropolitan Opera House had been, up to now, only moderately successful, scored a great personal triumph tonight when, on ten hours' notice, he substituted for Torsten Ralf in the title rôle of Verdi's *Otello*. New York critics agreed it was a commanding performance, as satisfying musically as it was impressive dramatically. A Metropolitan principal since the beginning of the current season, the handsome young tenor from Chile had been heard previously in only two rôles, those of Don José and Rhadames.

December 10

A CONCERT OF MUSIC for "prepared pianos" was offered tonight by Maro Ajemian and William Masselos at the Carnegie Chamber Music Hall in New York. All of the works were by John Cage, who is himself a pianist as well as a composer and inventor. He also "prepared" the pianos to produce the strange and original quality of his percussive music. Preparing a piano entails the insertion of dampers of metal, wood, rubber, felt, and other materials between the strings in carefully gauged positions. Each composition requires a differently prepared instrument. It took Mr. Cage ten hours to get his pianos ready for this concert.

The program of sonatas and shorter pieces was the source of sounds of unorthodox quality, "occasionally . . . metallic, like the striking of a spoon on a frying pan, but most of the time . . . subdued and unresonant," as reported in the *New York Times*. "At different times the instruments suggested . . . Balinese gamelans, harpsichords, castanets, ticking grandfather clocks and water dripping in rain barrels." However, the reviewer did add, "Mr. Cage is obviously a serious musician, and his prepared instruments opened up all sorts of new and undreamed of rhythmic possibilities and musical effects in a fascinating world of tiny sonorities."

Born in Los Angeles in 1912, John Cage studied under the ultra-modernists Arnold Schoenberg, Adolph Weiss, and Henry Cowell. His fascination for percussive music led him to collect, invent, and construct instruments for it. Since 1935 he has organized and directed concerts of percussion music on the West Coast, in Chicago, and New York, for which he wrote special music and had other ultra-modern American composers do likewise. He gravitated to percussion from his interest in the twelve-tone scale. "The theory of percussion," he explains, "is very much akin to that of atonal music in that no sound is more important than any other." Since 1943, Mr. Cage has concerned himself almost exclusively with concerts for the "prepared" piano.

ONE OF THE features of the opening concert of the second season of the Nashville Symphony Orchestra at the War Memorial Auditorium this evening was the première of *Tennessee Variations* by Cecil Effinger. William Strickland conducted. The program also included: Toccata by Frescobaldi, transcribed for orchestra by Hans Kindler; Beethoven's Symphony No. 7 in A major; Chadwick's *Noël*; and three vocal numbers by Mendelssohn, Liszt, and Massenet, sung by Helen Jepson, soprano.

Mr. Effinger's *Tennessee Variations* is dedicated to the Nashville Symphony Orchestra. The thematic material, furnished to the composer by George Pullen Jackson, eminent authority on folk music, comprises two folk songs, "Little Willie," and "Poor Wayfaring Stranger." Both melodies are presented by the composer with simplicity of orchestration; but the variations are marked both by ingenuity and subtlety.

December 13

TEMPORARILY, ARTUR SCHNABEL stepped out of the rôle of concert pianist into that of composer tonight when Dimitri Mitropoulos led the Minneapolis Symphony Orchestra in the world première of his Symphony No. 1 at the Northrop Memorial Auditorium. Curiously enough, Mr. Schnabel who, in his playing of the piano, specializes in the idioms of the past, becomes ultra-modern in his own compositions. He wrote the symphony

in 1938 and completed its orchestration a year later. The program notes by Donald Ferguson at this concert contained the following description: "Dissonance is incessant and often intense, and the texture of the music is extremely complex. The general outlines of symphonic form are evident, but not obvious. The score is at first bewildering to an eye accustomed to more familiar conventions of musical speech; but even such brief study as has been possible has yielded to the present writer unmistakable intimations of solidity and purpose. The melodic lines, even when tortuous in interval, move with living rhythmic vitality and are designed with the economy of an artist who knows how much of meaning can be conveyed—or lost—through the placement of a single note."

The symphony is in four movements: Molto moderato, un poco grave; Vivace; Largo con devozione e solennità; and Allegro molto e con brio.

Preceding the Schnabel symphony were Mozart's Overture to *Don Giovanni*, and Beethoven's Concerto No. 4 in G major for Piano and Orchestra, Mr. Schnabel appearing as soloist.

EUGENE ORMANDY conducted the Philadelphia Orchestra this afternoon at the Philadelphia Academy of Music in the first performance anywhere of Anis Fuleihan's *Three Cyprus Serenades*. The composer describes his work as follows: "I wrote the *Cyprus Serenades* some three summers ago. While not based on any actual folk material, the idiom in which they are written is Greco-Mediterranean. . . . I have not used any extraneous harmonic material in these serenades. That is to say, I made no attempt to make them sound up-to-date by imposing fashionable dissonances and contrapuntal devices on melodic material which simply does not tolerate such treatment. Neither did I try to twist the structure into sophisticated western designs in musical architecture. Personally, I happen to enjoy the simplicity of the Mediterranean idiom without the addition of too much mustard."

The *Serenades* are in three parts: With Zest; Slow; and Very Fast.

The concert this afternoon began with Karl Philipp Emanuel

Bach's Symphony No. 3 in C major, and included Brahms's Concerto No. 1 in D minor for Piano and Orchestra (Rudolf Firkušny, soloist) and Richard Strauss's Waltzes from *Der Rosenkavalier*.

TWO YOUNG FRENCH ARTISTS appeared this evening at Town Hall, New York, by virtue of the newly established Prix de New York created by the Akademia Raymond Duncan in Paris. They were Jacqueline Schweitzer, pianist, and Denise Morand, cellist, both of whom won the favor of a large audience with their finished performances. Admission was by invitation.

In a brief intermission talk, Raymond Duncan, founder of the Akademia (and brother of the late Isadora Duncan), explained that he had created the Prix de New York as a substitute for the well known Prix de Rome, in an effort to bring talented young French musicians to the attention of American music lovers. He stated further that his hope was to arrange for the foundation of an award in America, to be called the Prix de Paris, that would enable young Americans to go to Paris for study and concert performances.

December 15

HAILED BY NOEL STRAUS in the New York *Times* as "one of the most gifted of the young American artists added to the roster of late," Jerome Hines, twenty-five-year-old basso, made his Metropolitan Opera début tonight in New York as Mephistopheles in *Faust*. Vocally and histrionically, Mr. Hines created a deep impression; and his conception of the rôle—amiable and graceful instead of diabolic—provided the performance with an invigorating freshness. A native of California, Mr. Hines had sung previously with the San Francisco Opera Company.

December 19

WHAT IN EFFECT was a twentieth-century adaptation of a seventeenth-century style was heard at tonight's concert in Carnegie Hall of the New York Philharmonic-Symphony Orchestra, in which the world première of Norman Dello Joio's *Ricercari* for piano and orchestra was given. George Szell conducted, and the composer officiated at the piano. Mr. Szell also conducted Weber's Overture to *Der Freischütz*, Sibelius's Symphony No. 3 in C major, Beethoven's Symphony No. 2 in D major, and Mozart's *Funeral Music*, K. 477—the last work interpolated into the program in memory of Richard Ward Greene Welling, who was honorary secretary of the Philharmonic-Symphony Society.

The *Ricercari* are in three movements: Allegretto giocoso; Adagio; and Allegro vivo. The first develops a germinal idea harmonically, the second melodically, the third, rhythmically. The piano is utilized as a solo instrument throughout, and plays an integral rôle in the development of the musical ideas. The music, though reminiscent in structure of the early masters, is dissonant and percussive in the modern manner.

December 20

A NEW SYMPHONY by Darius Milhaud, his second, commissioned by the Koussevitzky Music Foundation and dedicated to the memory of Mme. Natalie Koussevitzky, was introduced this afternoon by the Boston Symphony Orchestra at Symphony Hall. The composer himself conducted the work.

Mr. Milhaud wrote this work in 1944, completing it in California on November 7. It is in five movements: Paisible, Mystérieux, Douloureux, Avec sérénité, and Alléluia. The work maintains a gentle and serene atmosphere through its five movements, though there are brief outbursts of dynamic strength, with con-

siderable emphasis on mysterious and melancholy moods. It closes with a fugue on a hymn-like theme stated by the whole orchestra at the beginning of the fifth movement and rising to a triumphant expression of exaltation.

The remainder of the program, directed by Richard Burgin, was devoted to three works by the late Manuel de Falla in commemoration of his recent death: Suite from *El Amor Brujo*, the *Nights in the Gardens of Spain* (Luise Vosgerchian, pianist), and Three Dances from *The Three-Cornered Hat*.

December 21

ONE OF THE new works written in honor of Fabien Sevitzky's tenth season as music director of the Indianapolis Symphony Orchestra was introduced by the conductor tonight at the Murat Theater in that city: Morton Gould's *Minstrel Show*. It is a brief and colorful tonal picture of an old-time minstrel show, with its vivid melodies and contrasting moods.

December 22

A SIMPLE ELECTRONIC DEVICE known as a "dynamic noise suppressor," demonstrated today in Waltham, Massachusetts, brought hope of completely eradicating two of the most besetting evils of music reproduction on records—phonograph needle scratch and background noise. Observers of the test declared that worn-out records of the Caruso vintage sounded quite new, while new records were immeasurably improved in tone quality.

The inventor, Hermon H. Scott, president of the Technology Instruments Corporation in Waltham and a member of the Institute of Radio Engineers, had been working for more than fifteen years on the general problem of noise-reduction in phonograph and radio reproduction. He explained that, heretofore, noise reduction had depended on reducing the width of the channel by turning down a tone-control knob. The new "suppressor,"

however, automatically and instantly adapts the channel to conform with the requirements of the musical range, sacrificing almost none of the musical quality. It operates, Mr. Scott claimed, like a rapid electronic "gate" to admit only the music and a negligible amount of practically inaudible noise. Heavy rumbles in the bass register heard on defective recording machines are reduced without any noticeable effect on the bass quality of the tones; while in the high range, where noise comes largely from needle scratch, the elimination is most marked. While present-day reproduction increases the noise as the musical range is widened, the direct opposite is apparently true of Mr. Scott's "suppressor."

At least two phonograph companies, the Fisher Radio Company of New York and the Scott Laboratories of Chicago, have indicated that the device will soon be incorporated into their radio-phonograph machines. Representatives of the radio and recording industries are also laying plans for its utilization in broadcasting and in the transmission of recorded music.

GARDNER READ's *A Bell Overture*—the orchestration of which calls for sleigh bells in addition to more conventional instruments—was given its first performance today when Rudolph Ringwall conducted the Cleveland Orchestra at a Twilight concert.

December 23

THERE WAS Christmas music in the lobby of Carnegie Hall, New York, as the audience entered the auditorium this evening to hear a concert by the Collegiate Chorale conducted by Robert Shaw; there was music, once again in the lobby, when the audience left after the concert. And at the end of a novel program of Christmas songs, the audience was invited to join the choral group in the singing of carols in the auditorium itself.

This was, in short, a "Christmas Festival Concert," the first of many such events Mr. Shaw plans to give in New York each Yuletide. The formal program was rich with novelties: three

major choral works by Palestrina, Bach, and Benjamin Britten, the last of which, *A Boy Was Born*, was being given its first American performance; four groups of hymns and carols; and a seventeenth-century suite for brass by Johann Pezel, performed by the Metropolitan Brass Ensemble.

The Britten work is a set of six *a cappella* variations on an original theme, the text of which is drawn from early English carols.

December 24

AMUSICAL CUSTOM which dates back to the days before the earthquake and fire of 1906—though subsequently it passed out of existence during the first World War—was revived this evening in San Francisco. It is the performance of an outdoor Christmas Eve musicale, in past years featuring such outstanding personalities as Patti and Tetrazzini, and this evening starring John Charles Thomas, celebrated baritone, in a half-hour of songs appropriate to the season. His performance was heard throughout the country through the network facilities of the National Broadcasting Company.

December 26

A NEW MUSICAL PLAY, freely adapted from John Gay's eighteenth-century satire, the *Beggar's Opera*—dressed up in Duke Ellington's present-day syncopation and assuming the hybrid title of *Beggar's Holiday*—opened tonight at the Broadway Theater in New York City to a mixed critical response.

The book and lyrics by John Latouche had been broadly constructed from the classic *Beggar's Opera*, with the raffish characters of the original transposed into their modern counterparts—the central figure, Macheath, appearing as an up-to-date gang leader living off the rackets of the town.

Colorful, occasionally frenzied in its ensemble numbers, the production earned more praise for the lively and versatile score by Duke Ellington than for the uneven book and the low antics of the featured comedian, Zero Mostel. The excellence of singing by Alfred Drake, baritone, in the principal rôle, and by supporting artists Bernice Parks, Mildred Smith, Marie Bryant, and Jet MacDonald was conceded even by those critics who had a negative reaction to the show as a whole. Avon Long's song-and-dance routines were reported to have brought particular "zest and musical excitement."

Brooks Atkinson wrote in the *New York Times* that, within its sophisticated limitations, *Beggar's Holiday* is a "garish and bitter dance of extraordinary quality . . . a score and lyrics we can be proud of."

EMANUEL LEPLIN, violist of the San Francisco Symphony Orchestra, conducted tonight the première of his *Comedy* with that orchestra at the War Memorial Auditorium in San Francisco. *Comedy*, composed in 1946, is the second section of a larger projected work entitled *The Drama*, which consists of a prologue, "Comedy," "Tragedy," and an epilogue.

Pierre Monteux directed the rest of the program, which consisted of Berlioz's overture to *Benvenuto Cellini*, Mendelssohn's Concerto in E minor for Violin and Orchestra (Yehudi Menuhin, soloist), and César Franck's Symphony in D minor.

Emanuel Leplin was born in San Francisco in 1917, studied at the University of California where he won the George Ladd Prix de Paris, and subsequently went to the French capital to study with Darius Milhaud from 1937 to 1939. Following his return to San Francisco, Mr. Leplin conducted a performance of his orchestral work, *Prelude and Dance*, with the San Francisco Symphony Orchestra in 1941. The following season he joined the orchestra as violist, an association marked by a three-year interlude during which he served in the U. S. Army.

December 27

CHARLES MUENCH, celebrated conductor of the Conservatoire Orchestra of Paris—who arrived by airplane for his first visit to this country on December 19—made his initial appearance with an American orchestra this afternoon by directing the Boston Symphony Orchestra at Symphony Hall. An all-French program included two works new to America, Jaubert's *Sonata a Due* and Honegger's Symphony for Strings, and one new to Boston, Roussel's Second Suite from the ballet *Ariane et Bacchus*. The program concluded with Saint-Saëns's Symphony No. 3 in C minor.

Maurice Jaubert, the composer of *Sonata a Due*, was killed in action in France in 1940 at the age of forty. Two weeks before his death, Jaubert, in the uniform of a captain in the French army, directed the first performance of his Sonata with the Conservatoire Orchestra in Paris.

The Sonata is scored for violin, violoncello, and strings, and is divided into four movements: Sinfonia, Divertimento, Aria, and Toccata. Though it utilizes classical forms, it is modern in its harmonic and melodic writing. It is particularly effective in the lyrical passages of the first and third movements. Richard Burgin played the solo violin parts, while Jean Bedetti was the solo cellist.

Mr. Honegger composed his Symphony in 1941 in Paris. According to Willi Reich, it embodies "much of the mood of occupied Paris, to which the composer remained faithful under all difficulties." It is in three movements: Molto moderato, Adagio mesto, and Vivace, non troppo.

Charles Muench, who scored a striking success today with the Boston Symphony Orchestra (and who was to score another triumph when he took over the baton of the New York Philharmonic-Symphony Orchestra in January 1947), is one of France's eminent conductors. Born in Strasbourg in 1895, Mr. Muench is the son of a famous Alsatian musician, founder and director of the St. Guillaume

Choir, known throughout Europe for its important Bach festivals. The organist at the St. Guillaume Church was the celebrated Albert Schweitzer, who married into the Muench family and thus is related to the present conductor. After preliminary studies at the Strasbourg Conservatory, where his principal teacher was Hans Pfitzner, Mr. Muench studied violin in Paris with Lucien Capet. In 1919 he became professor at the Strasbourg Conservatory. Later on he served an all-important apprenticeship for his future vocation of conductor by playing the violin with major orchestras, including four years with the Leipzig Gewandhaus Orchestra conducted by Furtwängler, Bruno Walter, and Fritz Busch. Asked to become a German citizen, Mr. Muench left Leipzig and settled permanently in Paris. Beginning with 1930, he conducted various Parisian orchestras. Success began to mount. In 1938 he succeeded Philippe Gaubert as conductor of the Conservatoire Orchestra, sticking to his post through the dark and trying years of war and Nazi occupation in order to keep up the morale of Parisians with performances of French music. He was asked to take over the musical direction of the Paris Opéra as well, but the prospect of working with rabid collaborationists made him turn down the offer.

December 28

ONE OF AMERICA's best loved composers of sentimental ballads, Carrie Jacobs Bond, died today in Hollywood, California, at the age of eighty-four. She was buried in the Forest Lawn Memorial Court of Honor, the second person to be recognized in this way, the first being the sculptor, Gutzon Borglum.

She was born in Janesville, Wisconsin, on August 11, 1862. One of her ancestors was John Howard Payne, composer of *Home, Sweet Home*. She had the best musical education that her native city could provide, and at the age of nine was considered a prodigy at the piano. When she was eighteen, she married for the first time, and had one son before the marriage ended in divorce. Her second husband, Dr. Frank Lewis Bond, lost his fortune in a business depression in the mining town of Iron River, Michigan, where they had settled. He was fatally injured by a fall on an icy sidewalk, leaving her practically penniless at the age

of thirty-two, with an eight-year-old son to support. (The suicide of this son in 1928 continued the implacable cycle of misfortunes which seemed to follow her throughout life.) She took a house in Chicago, rented out rooms, painted china, took in sewing and thus managed to eke out a bare existence. At the same time, for diversion, she began to pen the simple, homely songs which were later to bring her fame and fortune but which, at first, she was able to sell for only a few dollars each.

Determined to make her way in music, she gave a recital at Steinway Hall, New York, appearing in a dress made from an old lace curtain. The promotion and ticket-sale were handled completely by her and, from the small sum she realized from this performance, she managed to set up her own music-publishing business, writing not only the words and music for the ballads she published, but also drawing her own title pages. The venture proved profitable after she had written a few ballads that the country took to, namely *I Love You Truly, Just a Wearyin' for You*, and *Little Bit o' Honey*. Her greatest success came with *The End of a Perfect Day*, a ballad that catapulted itself into nationwide popularity after it had been sung as an encore at a New York recital by the late David Bispham. More than five million copies of the ballad were sold; it was sung at weddings and funerals, in barrooms, churches, and soldiers' camps. From the royalties of this one song, Mrs. Bond was able to travel around the world, and to buy a home in Southern California, where she lived in semi-retirement for the last dozen years of her life.

During the administrations of Theodore Roosevelt and Warren G. Harding she gave concerts at the White House. She also sang at military camps during the first World War. In 1942, she received the annual award of the Conference of Club Presidents and Program Chairmen, in Chicago. Four years later, she won the Forest Lawn Award for achievement in music, which provided in part for the establishment of a four-year full-tuition Carrie Jacobs Bond Scholarship at the School of Music of the University of Southern California.

In addition to her songs, she also wrote an autobiography, *The Roads of Melody* (1927), and three volumes of animal stories.

December 29

THE NORTH AMERICAN première of the Concerto for Piano and Orchestra by Heitor Villa-Lobos was given this afternoon at Fair Park Auditorium in Dallas, Texas, by the Dallas Symphony Orchestra. Antal Dorati conducted and Ellen Ballon appeared as guest artist.

The Brazilian composer's first concerto for piano and orchestra, it was written in 1945 expressly for Miss Ballon. The essential qualities of Mr. Villa-Lobos's style are found in this new work: rhythmic vitality, sensuous tone colors, abundance of thematic material. In his notes on the program, Ralph Gustafson points out that the Concerto is distinguished in another respect—"in its total formal structures. . . . The Piano Concerto is extraordinarily unified, not only by its use of the classical sonata form, but by its unyielding control of thematic material and by its amazing rhythmic coherence." The three movements are marked: Allegro, Allegro poco scherzando, Andante, and Allegro non troppo.

The program began with Robert Ward's *Jubilation Overture*. Rimsky-Korsakov's *Scheherazade* and Johann Strauss's *Emperor Waltz* were heard following the Concerto.

THE SECOND of the "Evenings with Distinguished Musicians," sponsored by the League of Composers, honored Darius Milhaud tonight at the Museum of Modern Art, New York. Mr. Milhaud directed the first American hearings of four cantatas for vocal quartet, chamber ensemble, and discuse: *Les Amours de Ronsard*, *Pour l'Inauguration du Musée de l'Homme*, *Adages*, and *Pan et Syrinx*. The discuse was Madeleine Milhaud, wife of the composer.

The program was rounded out by *La Cheminée du Roi René*, a suite of seven pieces for woodwind quintet, the music of which was first written for a motion-picture.

Besides conducting these works, Mr. Milhaud spoke informally to the audience between numbers, his remarks dwelling mainly on the music heard in the course of the evening.

THE SECOND PART of Elie Siegmeister's *Prairie Legend*, called "Harvest Evening," was given its première today at Carnegie Hall, New York, by the New York Philharmonic-Symphony Orchestra, Leopold Stokowski conducting. Mr. Stokowski also directed Bach's chorale-prelude, *Wir Glauben all' an einen Gott*, Brahms's Symphony No. 1 in C minor, the Finale from Act III of Wagner's *Parsifal*, and Tchaikovsky's *Francesca da Rimini*.

"Harvest Evening," in the words of Mr. Siegmeister, is descriptive of "the quietness and simple beauty of endless fields and the black earth."

On January 18, 1947, Mr. Stokowski conducted the first performance of the entire *Prairie Legend* with the New York Philharmonic-Symphony Orchestra. The remaining movements of this work—of which "Harvest Evening" is the central one—are "Bullwhacker's Dance" and "Country Fair."

December 30

A VICTIM OF HEART ATTACK, the American composer Charles Wakefield Cadman died today in Los Angeles just four days after his sixty-fifth birthday.

Though he continued writing music up to the end of his life—a song, "The Road I Have Chosen," will be published posthumously—Cadman's greatest successes as a composer were realized several decades ago, most particularly with the idioms of the American Indian. His opera *Shanewis*, when produced at the Metropolitan Opera House in 1910, was then described as the first really indigenous American work in this medium. His Indian songs, "From the Land of the Sky-Blue Water" and "At Dawning," sold in astronomic figures and were to be found in the repertory of virtually every concert artist, from the famous ones down. His instrumental works, such as *Thunderbird Suite* and *To a Vanishing Indian*, inspired Henry T. Finck to say three decades ago: "Cadman is the most promising composer who has come forward since the death of Edward MacDowell."

Yet the insistence of writers on music in referring almost ex-

clusively to his compositions based on Indian themes hurt him deeply, particularly in the closing years of his life. He felt that other works of his, not in the Indian vein, were equally important: for example, the opera *The Witch of Salem*, which had successful performances for two seasons at the Chicago Opera House during Mary Garden's administration. He repeatedly pointed to the fact that, in the last two decades of his life, he wrote numerous compositions which had no Indian traces whatsoever. Of these latter works, the one receiving widest critical approval was the orchestral overture, *Huckleberry Finn Goes Fishing*, first performed in 1944 by the Indianapolis Symphony Orchestra under Fabien Sevitzky.

Of musical ancestry, Charles Wakefield Cadman was born in Johnstown, Pennsylvania, on December 24, 1881. His great grandfather, Samuel Wakefield, built the first pipe-organ west of the Alleghenies; his mother was a talented choir singer. He began studying music at an early age, and before many years played the organ in a Pittsburgh church. It was during this period that he turned to composing. A decisive moment in his life came in 1902, when he met the poetess Nelle Richmond Eberhart, for it was she who supplied him with the lyrics of his famous songs, and who later turned him to adopting Indian thematic subjects for his compositions.

Cadman soon became so fascinated by Indian music that, during the summer of 1909, he went to live with the Omahas, putting down on paper numerous authentic songs, rhythms, and calls. For many years afterward he appeared in lecture-recitals throughout the country in which he pioneered in revealing to the American public authentic examples of Indian music.

In 1926, he withdrew permanently from this field, and turned his creative talent to the writing of numerous works completely free of Indian influences. The best of these works—the Quintet in G minor, the *Aurora Borealis* for Piano and Orchestra, besides the opera *The Witch of Salem* and the orchestral overture *Huckleberry Finn Goes Fishing*—proved that Cadman's creative strength did not rest exclusively on Indian sources, but was capable of expressing itself in other equally effective ways.

JANUARY

January 2, 1947

AFTER AN ABSENCE of about a decade and a half, the celebrated French violinist, Jacques Thibaud, today returned to the American concert stage by appearing as soloist with the New York Philharmonic-Symphony Orchestra at Carnegie Hall. Somewhat slimmer and grayer than he appeared during his last visit to this country, he still looked surprisingly untouched by the passing years, the last five of which had weighed rather heavily upon him in occupied France. Untouched by time, too, was his aristocratic art; those who recalled his performances when he was last in America felt that there was no diminution in his creative powers. A capacity audience, which included many concert violinists, among them Fritz Kreisler, Mischa Elman, and Nathan Milstein, acclaimed him after a warm and sensitive performance of Lalo's *Symphonie Espagnole*.

The conductor was Leopold Stokowski, who was making the first of his guest appearances this season with the Philharmonic-Symphony Orchestra, and the program was characteristically Stokowski in its lavish array of music from early times to the contemporary. As with so many of his concerts, a Stokowski transcription was heard—this time, however, not of a work by Bach, but of a four-voice motet, *Jesu, Dulcis Memoria*, by the great sixteenth-century Spanish composer, Tomás Luis de Victoria. Hindemith's Symphony No. 1 in E-flat and Milhaud's *Saudades do Brazil* (the latter a "first" for the orchestra) represented the contemporary composer; while the more familiar orchestral works included, besides the *Symphonie Espagnole*,

Mozart's Overture to *Don Giovanni* and Debussy's Prelude to *The Afternoon of a Faun*.

Jacques Thibaud is in antithesis to the Russian school of violin playing in which a dazzling technique, sensuous effects, and the grand style are predominant. Mr. Thibaud goes in for understatement. His tone is comparatively small; his approach tends to become more cerebral than emotional; his technique, instead of being glorified as an end, serves the musical idea.

Mr. Thibaud, born in Bordeaux in 1880, showed such promise as a child that Eugene Ysaye said of him: "He will be the master of us all." In 1896 he was graduated from the Paris Conservatory with a gold medal for violin playing. For a brief period, he earned his living as a member of café orchestras. Then the celebrated Parisian conductor, Eduard Colonne, heard him play and immediately undertook to sponsor his career. Following his professional début at Anger in 1898, Mr. Thibaud appeared as soloist with the Colonne Orchestra, scoring such a success that he was engaged that winter to appear fifty-four times with various symphony orchestras.

Mr. Thibaud's first visit to this country took place in 1903; his second occurred one decade later, when he toured the United States in joint recitals with Harold Bauer. Between the two world wars, Mr. Thibaud visited this country intermittently.

An ardent patriot, Mr. Thibaud served his country in both wars. In the first world war, he fought at the front, was wounded in action, and ultimately discharged with honors. His participation in the recent war was less spectacular but no less significant. He enlisted himself and his violin toward keeping alive the morale of his people during the years of occupation, gave frequent concerts secretly for members of the resistance movement and other French patriots, and allied himself with those French musicians who worked in their own way to embarrass the Nazis and pave the way for liberation.

TWO AMERICAN COMPOSERS were among the twelve new members elected to the National Institute of Arts and Letters today. They were Louis Gruenberg, composer of the opera, *The Emperor Jones*, as well as of numerous symphonic and chamber-music works, and Bernard Rogers, whose latest opera, *The Warrior*, was scheduled for performance by the Metropolitan Opera House on January 11.

The Institute, of which Douglas Moore, noted composer, is president, is dedicated to further creative work and to give encouragement to deserving younger artists in all fields. Its membership is set at a maximum of 250. After the election today, there remained only eleven vacancies.

January 3

WHEN AMERICAN TROOPS occupied Bavaria in April 1945, they found eighty-year-old Richard Strauss and his family quietly secluded in their villa at Garmisch-Partenkirchen, protected from the devastation of war by the encircling fortress of Alpine mountains. The G.I.'s posted a sign on the door of his villa reading, "CLEAR OUT BY MORNING." But A. M. G. officials, out of deference to Mr. Strauss's world fame, removed the sign, and gave the composer the assurance that he would not be molested.

Mr. Strauss had not been idle during the last years of the war. Though he had fallen out of grace with the ruling powers in Nazi Germany, he was not disturbed, and he found escape in composition. One of the works he wrote—completed on April 12, 1945—was given its American première this afternoon by the Boston Symphony Orchestra under Serge Koussevitzky at Symphony Hall: *Metamorphosen*, a "study for twenty-three solo string instruments." The remainder of the program was given over to Bohuslav Martinů's Concerto Grosso for Chamber Orchestra (the score of which also calls for two pianos, played on this occasion by Lukas Foss and Bernard Zighera), and Berlioz's symphony, *Harold in Italy*, with Jascha Veissi as viola soloist.

Metamorphosen is in a single movement, in sonata form, and in common time. Each stringed instrument is assigned its separate part in this elaborate contrapuntal fabric, and occasionally lyric passages of a solo character emerge. There are two theme groups of three subjects each, and the material is allowed elaborate development and transformation. An undercurrent of tragedy is felt in the music (the principal C minor theme even suggests the

funeral march of Beethoven's *Eroica* Symphony), which would seem to indicate that, though the war was not at Mr. Strauss's very door, it was still very much present in his consciousness.

January 6

THE FIRST AMERICAN PERFORMANCE of Jacques de Menasce's Concerto No. 2 for Piano and Orchestra took place this evening at Carnegie Hall. Leon Barzin conducted the National Orchestral Association, and Jacques Abram was the piano soloist. Mr. Abram was also heard in Brahms's Concerto No. 2 in B-flat for Piano and Orchestra. The program opened with Myaskovsky's *Salutation* Overture.

Commissioned by the Rotterdam Philharmonic Orchestra, the concerto of Jacques de Menasce was completed in 1939. But the war broke out, the première was delayed—and then the city of Rotterdam was destroyed by the Nazis. The concerto received its world première instead in Geneva, in 1941, with the Orchestre de la Suisse Romande, the composer participating as soloist. Last summer, Jacques Abram introduced the composition to American audiences over the air, on the CBS program "Invitation to Music."

The composer describes his concerto as follows: "The first movement (Allegro) has the aspect of a freely developed symphonic toccata, although the basic elements of the classical sonata form are adhered to. The fairly brief Intermezzo can best be described as a piece of somber processional music. The Menuet and Variations that follow are in a more sprightly vein; the fifth variation is described as a cadenza, the only elaborate one of its kind in the entire work. The Finale, a rondo, is festive in character and employs a popular Hebrew folk-tune for a second theme."

January 8

THE WORLD PREMIÈRE of *Overture* by Walter Spencer Huffman, Jr., was presented this evening at the Lyric Theater, Baltimore, by the Baltimore Symphony Orchestra under Reginald Stewart. Also performed in the program were Tchaikovsky's Symphony No. 4 in F minor and Brahms's Concerto No. 2 in B-flat major for Piano and Orchestra (Robert Casadesus, soloist).

Mr. Huffman describes his *Overture* as follows: "[It] is cast in sonatine form—consisting of introduction, exposition, re-transition, recapitulation, and coda. The exposition is preceded by a short thematic introduction, and begins with the statement, in the strings, of the germ of the first subject, in a rather halting yet decisive manner. . . . A 'motto' theme is used for unifying effect —being used in the introduction, transition to the second theme, re-transition, and coda."

Walter Spencer Huffman, Jr., was born in Wichita, Kansas, in 1921. At the age of six, he was brought to Baltimore, and since that time he has lived in the nearby town of Towson. In 1940, he won the Boise Memorial scholarship in composition at the Peabody Conservatory. His music study, however, was interrupted by several years of service in the Army. Subsequently, he attended the Berkshire Music Center at Tanglewood, and for a brief period studied privately with Nadia Boulanger. Despite his youth, and the fact that his studies are not yet completed, Mr. Huffman has composed works in virtually every musical form, except opera and ballet.

January 9

EVERENTLY DEDICATED to the memory of Franklin Delano Roosevelt, the Symphony No. 2 of Roger Sessions was introduced this evening by the San Francisco Symphony Orchestra under Pierre Monteux at the War Memorial Opera House. It was preceded on the program by three movements from Bach's

Suite No. 3 in D major, and followed by Tchaikovsky's Concerto No. 1 in B-flat minor for Piano and Orchestra (Nikita Magaloff, soloist) and Respighi's *The Pines of Rome*.

A highly complex work which required seven intensive rehearsals, the new symphony was described by Alfred J. Frankenstein, critic of the San Francisco *Chronicle*, as "challenging" and "austere," a "complex of forceful and fruitful ideas which can be studied for a long time before they yield their secrets."

Mr. Sessions composed it during 1944-1946 at Princeton, New Jersey, and Berkeley, California, completing it in the latter city in March 1946. In part, it was made possible through a commission from the Ditson Fund of Columbia University, which granted the rights of first performance to Mr. Monteux and the San Francisco Symphony Orchestra.

"Those who would like a clue to what is sometimes called the 'emotional content,'" explains the composer, "I would refer to the tempo indications of the various movements, which give a fair idea of the character of each." They are: I. Molto agitato; Tranquillo e misterioso; Molto agitato; II. Allegretto capriccioso; III. Adagio, tranquillo ed espressivo; and IV. Allegramente.

DESCRIBED BY SOME OBSERVERS as an "American opera," by others as a "folk opera," and by still others as "significant theater," Elmer Rice's *Street Scene*—converted into a "dramatic musical"—came tonight to the Adelphi Theater in New York City under the ægis of Dwight Deere Wiman and the Playwrights' Company. It established itself instantaneously as one of the season's outstanding theatrical successes, meriting extended comment not only from the drama critics, but from their music colleagues as well.

The brilliant score by Kurt Weill tended to combine the popular with the serious, the facile with the carefully calculated, the simple with the complex. It was not all of one piece. Song and dance frequently were of a very popular character, more reminiscent of Hollywood than of the Metropolitan Opera House. But taken as a whole, the score was a successful experiment in interpreting in musical terms the tensions, commonplaces, and

melodrama of life on a New York City slum street. The best musical pages were written for chorus, Mr. Weill's atmospheric writing heightening the emotional impulses of the play, and in some of the pointed orchestral accompaniments to the spoken dialogue.

Street Scene was not only well acted, but well sung, with principal-vocal honors going to Polyna Stoska, soprano, graduate of the New York City Center Opera Company, and Norman Cordon, baritone, formerly of the Metropolitan Opera Company. Maurice Abravanel was the musical director; the Negro poét, Langston Hughes, wrote the lyrics for Mr. Weill's songs; Anna Sokolow arranged the dances. The setting was by Jo Mielziner, and the direction of the entire production was under Charles Friedman.

January 10

BORN DURING the darkest days of the recent war, *Offrande à une Ombre*, by Henri Barraud, was introduced this afternoon by the St. Louis Symphony Orchestra under Vladimir Golschmann at the Kiel Auditorium. Mr. Barraud wrote this work while hiding from the Nazis in Marseilles; its somber character gives tonal expression to the grim spirit of a French patriot in a life-and-death struggle against a ruthless aggressor. Mr. Barraud originally dedicated it to a close friend and fellow composer, Maurice Jaubert, who was killed in the war. However, when his one brother—a leader in the resistance movement—was apprehended by the Gestapo and shot, Mr. Barraud extended the dedication to include him as well.

The remainder of Mr. Golschmann's program was devoted to Bach's Brandenburg Concerto No. 3 in G major, Haydn's Concerto in D major for Violoncello and Orchestra (Gregor Piatigorsky, soloist), and Richard Strauss's *Don Quixote*, in which Mr. Piatigorsky was joined by Harry Farbman, violinist, and Herbert Van Den Burg, violist, in the incidental solo passages.

THE OLD HOUSE had more excitement than it has known in weeks," was the way Howard Taubman, writing in the New York *Times*, described the Metropolitan Opera début tonight of the Italian tenor Ferruccio Tagliavini (see September 30) in *La Bohème*. After Rodolfo's narrative, a storm of acclaim broke out which, for the time being, brought the performance to a dead-stop, much to the disgust of some patrons who tried to "shush" the ovation so that the performance might continue. Similar cheers punctuated the rest of the performance until after the final curtain, when the house reverberated with repeated shouts of "Bravissimo." There were many in the auditorium to bring forth the name of Enrico Caruso in describing this performance of Mr. Tagliavini. The latter, hearing of the comparison, had this to say: "I am better. I am alive."

A triumph of such proportions for a new singer had not been duplicated at the Metropolitan in many years; and most people agreed that Mr. Tagliavini deserved it. He revealed a glowing lyric voice, handled with musicianship and taste, a stage presence that was well schooled, and a beautiful enunciation.

The performance was not all Tagliavini, however. Licia Albanese gave a particularly moving performance of Mimi, and Mimi Benzell was an infectious Musetta. But the news of the evening was the addition to the Metropolitan roster of a great Italian tenor, whose impressive début gave promise of even more exciting performances to come.

January 11

FOR THE FIRST TIME in ten years a new American opera was presented by the Metropolitan Opera Company in New York. This being Saturday afternoon, the opera was heard not only by the audience in the opera house but also by a nationwide radio public.

The première of Bernard Rogers's *The Warrior* was preceded by the customary fanfare of publicity. The fact that it had won

the \$1,500 award of the Alice M. Ditson Fund of Columbia University in 1946, that it boasted a libretto by radio dramatist Norman Corwin, and that the score was by one of America's ablest composers promised a great deal for the opera.

The promise, the critics admitted rather regretfully, was not fulfilled. Olin Downes did not mince any words in his criticism the following morning in the *New York Times*: "It is not easy or particularly pleasant to write of the new American opera. . . . There is no use beating the bush about it: this is a singularly weak and ineffectual opera, so weak and ineffectual, so strikingly without inspiration or dramatic intensity, that one can only wonder why a jury of eminent authorities should have given it the Alice M. Ditson prize, and why, even on the basis of such endorsement, the Metropolitan should have produced it."

Bernard Rogers describes his new opera as a "drama in which the characters speak musically." He goes on further to say: "The dramatic intensity of the play is the important aspect of the work." However, it could not be said that the opera had very much dramatic validity. In one act and four scenes, the Corwin libretto, an adaptation of the Biblical story of Samson and Delilah, came in for the greater share of the condemnation. It was too involved, too cerebral to lend itself gracefully to music. The monologues were long and insufferably dull; the action static; and the characterizations more stilted than even those of an opera had a right to be. Evidently, the book, far from being an asset to the composer, was an impediment he could not hurdle effectively.

Mr. Rogers also came in for his share of criticism. Taking his cue from the esthetic principles of Debussy and Alban Berg, he avoided mobile melody and, instead, devoted himself to a dull song-speech that was the slave of the text instead of its master.

Moreover, the score was not well adapted to the purposes of good drama. Writing in the *Herald Tribune*, Virgil Thomson, who found the music "beautiful in texture and intensely expressive in detail," admitted that "Mr. Rogers has not supplied through music the missing dramatic architecture. . . . It has no continuity. Neither melody nor harmony nor coloristic design

nor rhythmic construction ever keeps for so much as five minutes to one clear pattern. Structurally the score is discontinuous; and expressively it lacks sustained feeling, as does the libretto." More bluntly, Miles Kastendieck wrote in the *Journal-American*: "It may be old-fashioned to expect continuity in an opera score, but it is difficult to imagine an opera without it. Only works which evolve naturally from a score persist. First and last, it is the music that makes opera. Bernard Rogers may have written an interesting score, but it is background music."

The opera was handsomely directed by Herbert Graf and admirably sung by the principals, Regina Resnik as Delilah, and Mack Harrell as Samson. The minor rôles were sung by Kenneth Schon as the Officer; Irene Jordan as a Boy; John Garris, Thomas Hayward, and William Hargrave as the Three Captains; and Anthony Marlowe, Felix Knight, John Baker, and Osie Hawkins as the Four Lords. Max Rudolph conducted with "animation," inspiring everybody "to efforts of precision." But there was no doubt, when the final curtain fell, that it was all a case of love's labor lost; that the new opera reflected little glory either to its authors or to the Metropolitan.

The last new American opera heard at the Metropolitan was *The Man without a Country* by Walter Damrosch, in the spring of 1937. Seventeen American operas have been introduced at the Metropolitan since Frederick Converse's *The Pipe of Desire* was given its première in 1910. Ten of these were full-length operas; six of them were heard in more than one season. The most frequently performed were the two composed by Deems Taylor: *The King's Henchman* (1927) was heard fourteen times in three seasons; and *Peter Ibbetson* (1931) was given sixteen times in four seasons, besides enjoying the distinction of inaugurating the 1934-1935 season of the Metropolitan Opera Company.

Bernard Rogers, who has been an instructor of composition and orchestration since 1929 at the Eastman School of Music in Rochester, New York, ranks with our outstanding contemporary composers. He was born in New York City in 1893, and early in life was given guidance and direction by the noted American composer, Arthur Farwell. In 1915, Mr. Rogers met Ernest Bloch, subsequently

becoming his pupil and, under his guidance, composing a symphonic work, *To the Fallen*, which the New York Philharmonic Orchestra introduced in 1919 under Josef Stransky's direction. Awarded the Pulitzer Traveling Scholarship, Mr. Rogers went abroad for further study. This was the first of several visits to Europe, one of which, in 1927, resulted from his winning a Guggenheim fellowship. In Paris, Mr. Rogers studied with Nadia Boulanger; in London, with Frank Bridge.

Since joining the faculty of the Eastman School, Mr. Rogers has composed numerous works which have been performed extensively throughout the country. Among the most important of these is *The Passion*, given at the Cincinnati May Festival under Eugene Goossens on May 12, 1944.

January 12

A CONDUCTOR new to American audiences, but rich in foreign experiences and triumphs, made his bow this afternoon with the NBC Symphony at Studio 8-H in Radio City, New York. He was Eugene Szenkar, reported carrying the stamp of approval of Arturo Toscanini. His concert this afternoon, the first of four, comprised Tchaikovsky's Symphony No. 5 in E minor and Aaron Copland's *An Outdoor Overture*.

The performance gave ample evidence of the conductor's long and varied experience. It was assured and musicianly, though occasionally given to over-emphasis and sentimentality.

Born in Budapest in 1891, Eugene Szenkar is the son of an organist-composer, who was his first teacher. After a period of study at the Musical Academy in Budapest, Mr. Szenkar assumed his first conductorial tasks, which prepared him for a major post, that of first conductor with the Frankfort Opera. From 1924 to 1933, he conducted symphonic concerts in Cologne. Subsequently, he settled in South America, where he founded and directed the National Symphony Orchestra of Brazil.

FIVE YEARS AGO, Serge Koussevitzky established the Koussevitzky Foundation as a memorial to his wife, the late Natalie Koussevitzky. Its primary purpose was to encourage modern composers by commissioning new works from them. Among the

composers singled out by the Foundation for these special assignments have been: Samuel Barber, Béla Bartók, Nicolai Berezowsky, William Bergsma, Benjamin Britten, Aaron Copland, David Diamond, Lukas Foss, Alexei Haieff, Howard Hanson, Nikolai Lopatnikoff, Bohuslav Martinů, Olivier Messiaen, Darius Milhaud, Robert Palmer, Burrill Phillips, William Schuman, Harold Shapero, Igor Stravinsky, and Heitor Villa-Lobos.

This evening at the Museum of Modern Art, New York, the League of Composers honored Dr. Koussevitzky with a concert of four chamber-music compositions which owe their origin to the Koussevitzky Foundation: William Bergsma's Second String Quartet, Alexei Haieff's *Eclogue*, Lukas Foss's *Capriccio*, and Robert Palmer's Second String Quartet. The participating artists were: the Walden String Quartet, Benar Heifetz, 'cellist, and Erich Itor Kahn, pianist.

During the intermission, Dr. Koussevitzky spoke briefly about the position of the American composer, his mission, and the responsibility of the rest of the country to him. "The supreme goal of the composer," said Dr. Koussevitzky, "is to conquer time—to be in the past, in the present and in the future, to convey the infinity of thought, emotion and ideal, symbolizing eternity. I have always maintained that artists are prophets and foresee events in social and political life. . . . In music, indeed, we sense the approach of a new dawn—an era of which, to this day, we could only dream—an era of brotherhood and love of all men, without discrimination or dissonance, without animosity, violence or passion, appeasing and unifying mankind into one harmonious family. . . . Here lies the deep significance of music incomparable and unique among the arts."

Tonight's concert was the third and last event by the League of Composers honoring great contemporary musicians. The other two paid tribute to Zoltán Kodály and Darius Milhaud.

January 15

THE WORK of a young composer who died in the war was given its première this evening at the Henry Snyder High School Auditorium in Jersey City, New Jersey. It was *Song Without Words*, No. 3, by Eric Berthold Schwarz, introduced by the Jersey City Philharmonic Symphony Orchestra under the direction of J. Randolph Jones. The work consists of a theme (a song without words), introduced in a stately manner with accompanying flourish of far-away horns. There follow four variations: Adagio; Andantino cantabile e tempo di valse; Allegretto e scherzo; and Maestoso e tempo di marcia. The principal theme returns at the close of the work and is developed into a powerful climax.

Mr. Jones also conducted Tchaikovsky's Symphony No. 5 in E minor, Liszt's Concerto No. 1 for Piano and Orchestra, and Addinsell's *Warsaw Concerto*. Richard Tetley-Kardos, pianist, was the soloist in the two latter works.

January 16

AT THE PHILHARMONIC AUDITORIUM in Los Angeles, Alfred Wallenstein and the Los Angeles Philharmonic Orchestra gave tonight the American première of Douglas Moore's Symphony No. 2 in A major. Dr. Moore composed the work in 1945, dedicating it to the memory of the American poet, Stephen Vincent Benét, with whom he had collaborated on numerous occasions, including the opera *The Devil and Daniel Webster*. The symphony was first heard on May 5, 1946, in Paris, with Robert Lawrence directing the Paris Broadcasting Orchestra.

"The symphony," writes Dr. Moore, "is an attempt to write in clear, objective, modified classical style, with emphasis upon rhythmic and melodic momentum rather than upon sharply contrasted themes or dramatic climax. There is no underlying

program, although the mood of the second movement was suggested by a short poem of James Joyce which deals with music heard at the coming of twilight."

The work is in four movements: I. Andante con moto; Allegro giusto; II. Andante quieto e semplice; III. Allegretto; IV. Allegro con spirito.

It was the first of two numbers heard on the program, the other being Mahler's *Das Lied von der Erde*, with Eula Beal, contralto, and Set Svanholm, tenor, as soloists.

WHAT IS BELIEVED to be the first performance in this country by an American male chorus of Brahms's cantata *Rinaldo*, for tenor solo, male chorus, and orchestra, took place today in Baltimore. It was sung by the Baltimore and Ohio Glee Club, conducted by James Allan Dash and supplemented by Donald Dame, tenor, and forty-three members of the Baltimore Symphony Orchestra.

Brahms composed *Rinaldo* to a text by Goethe between the years of 1869 and 1872. Walter Niemann described the music in his biography of Brahms as "stately, intellectual, and restrained," pointing out that the musical backbone of the work was the effective descriptive writing of the classical setting, "the land of the *Aeneid*."

A copy of the score was discovered in the Library of Congress, where it was microfilmed and photostated for the purposes of this performance.

January 17

SINGING THE RÔLE of Hunding, Mihaly Szekely, Hungarian basso, made his Metropolitan Opera début in New York today in *Die Walküre*. He revealed himself to be a singer of experience equipped with a voice of good quality and a commanding stage presence. Otherwise, the cast was familiar: Torsten Ralf sang Siegmund; Astrid Varnay, Sieglinde; Helen Traubel, Brünnhilde; Joel Berglund, Wotan; and Maxine Stell-

man—substituting for Regina Resnik—was Helmwig. Fritz Stiedry conducted.

January 19

THE FIRST performance of L. E. Gaither's *Amne Machin* took place this afternoon at the Auditorium Theater in Oakland, California. It was played by the Oakland Symphony Orchestra, under the direction of Orley See. The composer, who served as a colonel in the Army Air Forces in the China-Burma-India theater of operations, wrote this tone poem while he was in service. His inspiration was drawn from Amne Machin, a towering mountain in Tibet, over which the composer had flown. Though the work has no definite program, Col. Gaither has suggested that it expresses a young hero's protest against death, evoked by the grim challenge of the soaring mountain peak, and his aspirations for the future could he successfully meet the challenge.

The program today also included Mozart's Overture to *The Marriage of Figaro*, Brahms's Symphony No. 4 in E minor, Edward MacDowell's Concerto No. 2 in D minor for Piano and Orchestra (Wanda Krasoff, guest artist), and Sibelius's *Finlandia*.

January 21

AN AUDIENCE OF 3,300 responded enthusiastically to the world première of Roy Harris's Concerto for Two Pianos and Orchestra at the Municipal Auditorium in Denver, Colorado. Saul Caston conducted the Denver Symphony Orchestra, and the soloists were Johana Harris, wife of the composer, and Max Lanner. Strictly speaking, this was not the first performance the work received, for, one morning earlier, Mr. Caston invited ticket-holders to the concert to attend the final rehearsal of the work.

Mr. Harris completed the concerto a day after Christmas, 1946. The work is in three movements. The first, Toccata, was

written to display "the technical resources of the piano." The second, Variations on a Chorale, consists of seven variations on a chorale theme, "the variation style treated in such a way as to knit the whole work together into a large, expanding, organic form, rather than separate sections." The last movement, a Dance, is a free treatment of the double-fugue form.

Mr. Harris's Concerto was the final work on the program, which also included the following compositions: Prelude to *Lohengrin*, by Wagner; Beethoven's Symphony No. 5 in C minor; and Prelude to *The Afternoon of a Faun*, by Debussy.

January 22

OUT OF THE REPERTORY of Russian music of the past half-century, Jascha Heifetz resurrected an unknown work and a forgotten composer for his recital this evening at Carnegie Hall, New York. The composition was the Sonata No. 2 for Violin and Piano, entitled *Poème*, by George Lvovitch Catoire. Catoire was born in Moscow in 1861 and, for a period, pursued the dual career of musician and mathematician. His first important work, *The Mermaid*, was heard in 1888. His Sonata No. 2 was written in 1906. It reveals the composer as a romanticist strongly influenced by the music of Tchaikovsky and Chopin, and shows its greatest strength in its melodic writing while betraying its shortcomings in its lack of originality.

Other major works on Mr. Heifetz's program were Georg Conus's Concerto for Violin and Orchestra, and Mario Castelnuovo-Tedesco's Concerto, subtitled "The Lark." Emanuel Bay assisted at the piano.

January 23

CHARLES MUENCH took over the direction tonight of the New York Philharmonic-Symphony Orchestra at Carnegie Hall and achieved a striking success in a program that highlighted French music. "It was evident," wrote Olin Downes in the New

York *Times*, "that we had with us a superb musician and orchestra leader to boot."

The first performance in America of Arthur Honegger's Symphony No. 3 ("Liturgique") was the novelty of the evening. Mr. Honegger wrote the work in 1946 and designated that Mr. Muench introduce it, which the latter did in Zurich with the Tonhalle Orchestra. Mr. Muench subsequently presented it in Paris and London.

Scored for large orchestra, it poses, in Mr. Muench's opinion, the problem of "humanity vis-à-vis God." It is in three movements: I. Allegro marcato—"Dies Irae"; II. Adagio—"De profundis clamavi"; and III. Andante con moto—"Dona nobis pacem." Dissonant in style and frequently polyphonic, the symphony is in a classical form, with the first and third movements strongly rhythmic, and the middle movement tender and reverent. The New York critics agreed in finding the symphony somewhat theatrical in its effect.

The other French works on the program were Debussy's *Ibéria*, and Ravel's *Daphnis and Chloe*, Suite No. 2. The only non-Gallic item was Handel's *Water Music* Suite, which opened the program.

January 25

NOT EVERYONE was pleased with the way in which the busiest concert season in American history was unfolding itself. As the current musical year reached its midpoint, a severe criticism was published in the form of an editorial, "The Cause of Native Music," that appeared today in the annual music issue of *The Saturday Review of Literature*. Its author was one of the country's leading composers, Douglas Moore, who is also known as a lucid writer on music and as head of the Music Department of Columbia University. His editorial succeeded in crystallizing much of the discontent that a number of qualified observers had felt over the stultification of public taste and the lack of any basic interest in the American composer. Perhaps at no other

time during the season had such sentiments been expressed in a public journal so bluntly and so authoritatively.

The article is here reprinted in its entirety:

President Truman, Secretaries Patterson, Snyder, Harriman, Attorney General Clark, and a long list of governors, Senators, Congressmen, and mayors have recently paid glowing and unexpected tribute to our native American musicians. In a series of letters to Geoffrey O'Hara, President of the Composers and Authors Guild, these national leaders practically jostle each other off the platform in their enthusiasm for the advancement of America's musical culture.

Mr. Truman, who has a soft spot in his heart for music, says: "I believe that we all have a patriotic obligation to advance the music of our own country. But Americans cannot be in a position to judge of the merit of American works unless they have an opportunity to hear them and to judge for themselves. Our authors and composers would certainly be inspired to nobler efforts if their works should be interpreted by American performers."

Musicians are naturally delighted with such friendly sentiments in high places. Long accustomed to the attitude that any serious musical activity is regarded by the Government as a form of boondoggling, they are wondering what will happen next. Will a newly inspired Congress turn to some modest form of state support for music such as is found in nearly every civilized country of the world, save our own? Will the states and communities contribute to the maintenance of symphony orchestras and opera houses in sections of the country which are starving for live music? Hardly. The sentiments expressed will take some time to filter down to the vote-laden mass of our legislators who have their eyes on economy and who would probably regard the whole idea as a violation of the traditions handed down by the founding fathers. Even from the leaders themselves, noble sentiments are easy to secure, favorable activity is something that comes about only when the pressure is high. And in this instance, looking at the country as a whole, the pressure is practically nil.

The average citizen reading the President's admonition would probably wonder what is the matter with American music. He spends a lot of money on music and has no ideas of sales resistance with which to combat the aggressive tactics now being employed against him. For music today is one of our most extensive and lucrative industries and is organized in the fashion of the business syndicate and the assembly line. Do you, for instance, buy a phonograph record? With the exception of a few specialty shops in the metropol-

itan areas you buy something designed to sell in fifty thousand lots over a few months. What moves across the counters? Two or three symphonies and concertos of Beethoven, Brahms, and Tchaikovsky, and a few familiar favorites which are recorded and rerecorded with increasing splendor. Do you want to buy a serious composition by an American composer? Have you ever tried? Even those which struggled into being and sold out, not in three months perhaps, are abandoned in the scramble for the big money. How can there ever be a demand for a music which is never given a chance to beat a path to familiarity?

Do you subscribe to the local community concerts? What you get is a group of performers from one of the single big concert managers who dictates to the performers what to sing and play according to his ideas of what will sell tickets. And what will sell tickets? The old and the familiar. If a flier is taken with an American composition it had better be flashy, glib, or cute. It must make an instantaneous hit on its first hearing or it will never get another.

Do you depend upon the radio for your serious music? Better plan to sit up late evenings because up to eleven-thirty the advertising executives have the field and you know about their taste and judgment if you have read *The Hucksters*, which many slaves in the profession regard as an understatement.

Do you eagerly anticipate the local season of opera? It is opera but it isn't remotely local. Whatever name it is called by it is largely packaged at the Metropolitan Opera House which puts the label on the singer so that the provincial buyer may safely invest in a ticket. You can't go wrong on the operas themselves. They are just the same as they were when grandma was a girl, and American composers are strictly taboo.

Maybe it is the symphony orchestra, and hardly any of our cities is without one, which is your principal musical delight. If it is an organization with a budget sufficient to attract his attention, it is dollars to doughnuts that its conductor, preferably a foreigner, for foreigners are so glamorous, has been selected from the stable of one New York manager whose favorable notice is the sole means of entrance to the field. And how these conductors feel their oats! They are gauleiters of music in their respective cities. Their opinion is asked on all musical matters including the filling of educational posts. That they have the power to paralyze creative activity in their community was shown recently when one of them arriving to take up his duties served notice that he would play no music by local composers. Just why, he did not explain. It would save him a lot of time, no doubt, and would, at least, keep the poor things from lobbying in the green room.

All this syndicated activity is hardly favorable to develop our own music. American music is played and sung of course but more often than not as a gesture thought to involve sacrifice on the part of the artist, the manager, and the audience. The war brought about a certain amount of good will for American products, some of which seeped down to the creative arts. Now that it is all over there is a danger that we shall revert to the old idea that only Europeans are fitted by their creator to be active in music. Even in New York where there is a small public for new music and programs are somewhat more venturesome, a survey of a group of concerts given last year at Carnegie, Town Hall, and New York Times Hall shows that, of seventy-three programs presented, fifty contained not a single American item. Of 739 compositions, forty-five (less than seven per cent) were by American composers of this age or any other.

If our national leaders express concern about this situation, it is fine and more power to them. But if the plain people who buy the tickets were to take an interest, our musical culture would take a quick upturn. Politicians yield to pressure but so do business men and if a slogan of "It's not necessarily bad because it is American" were to be adopted, there might be some improvement. This is not jingoism but plain common sense. European art and artists have always been welcome in this country. We owe them an obligation for showing us the way to a culture of our own. But as in the case of literature and the fine arts we shall have to emancipate ourselves from the idea of national inferiority if we are to become a musical nation. What the native musician asks is not prejudice in his favor, only an even break despite the fact that he happens to be an American.

In the Sunday music section of the *New York Times* on February 3, Olin Downes took issue with Dr. Moore's contention that the American composer was being neglected. After singling out the names of conductors who have done yeoman service for the American composer—Serge Koussevitzky, Artur Rodzinski, Eugene Ormandy, Alfred Wallenstein, Thor Johnson, George Szell, Désiré Defauw, and Vladimir Golschmann—Mr. Downes examined the programs of the major American orchestras and revealed some interesting statistics.

Eighteen living American composers were represented at the concerts of the Philharmonic-Symphony Orchestra of New York against twelve contemporary foreign composers. Thirteen

American works were heard with the Philadelphia Orchestra as against sixteen living composers of all other countries. The Boston Symphony Orchestra played twelve American works by nine living composers as against eighteen scores by other contemporaries. Out of twenty-one contemporary compositions performed by the Cleveland Orchestra, eleven were by Americans. The Indianapolis Symphony Orchestra averaged an American work on each program, thirteen American scores as against nine foreign ones. Pierre Monteux directed eleven American and only seven contemporary foreign works in San Francisco; and in Los Angeles, Alfred Wallenstein featured fourteen compositions by Americans and twelve by other living composers. In Chicago, Désiré Defauw was one of the few conductors to place greater emphasis on contemporary music of other countries, but he nevertheless included twenty-two works by Americans.

"The American composer's situation," commented Mr. Downes, "is not a perfect one by a long shot. In general he is receiving very generous attention. We think it is a good time for all American composers to do what a majority of them are doing, namely, cease high-pressure methods of salesmanship and self-commiseration, utilize manifold opportunities and try to say it with music."

In corroboration of Mr. Downes's arguments was a survey made by the National Music Council, its seventh annual one among American orchestras whose budgets totaled \$100,000 or more. It revealed that during the 1945-1946 season, 175 works by American composers were performed as against 142 for the season before; that of the 1,913 works played by these orchestras, 9.2 per cent were by Americans.

A storm of controversy was aroused by Mr. Downes's answer to Dr. Moore. In his Sunday column of February 23, Mr. Downes quoted a few of the letters which reached him upholding Dr. Moore's thesis and objecting to the defense raised by the *New York Times* critic. These correspondents felt that the figures themselves did not tell the whole story: that while some American works are introduced with a fanfare of publicity they

are usually put to rest thereafter and ignored, that a composer has a difficult time getting his work considered by a leading conductor, that no serious composer can earn a living from his creative work alone.

THE UNITED STATES SECTION of the International Society for Contemporary Music gave this evening the first of three concerts devoted to modern music at Hunter College, New York. The audience consisted entirely of members of the Society. The Pro-Arte Quartet played Arnold Schoenberg's String Quartet No. 3 (1925) and Anton von Webern's Movements for String Quartet (1909); and Rudolf Kolisch, violinist, was heard in Béla Bartók's Suite for Violin Solo (1944).

The second and third programs, on April 11 and May 14 respectively, were given over to American composers. At the first of these concerts, quartets by Miriam Gideon, Marcel Dick, and Charles Ives were given by the Walden String Quartet. The final event was in the nature of a memorial for Lillian Morgan-Saminsky, poet and novelist, and wife of the American composer, Lazare Saminsky. The Bennington String Quartet performed Paul Schwartz's String Quartet and George Perle's *Molto Adagio*. Other works on this program were: Ingolf Dahl's Music for Five Brass Instruments, played by the Metropolitan Brass Ensemble, directed by Josef Blatt; Roque Cordero's *Rapsodia para Dos Pianos*, William Masselos and Maro Ajemian, pianists, performing; Wallingford Riegger's Duo for Three Woodwinds, given by Samuel Baron, flutist, Raymond Still, oboist, and Harry Noble, clarinetist; and Stefan Wolpe's Passacaglia for Piano, performed by his wife, Irma Wolpe.

January 26

THE VOICE of one of music's most glamorous singers was suddenly stilled today. Grace Moore, opera and film favorite the world over, was killed in a plane crash at the Kastrup airport near Copenhagen, Denmark. Two minutes after the take-off of

the plane it nosedived and burst into flames. All twenty-one passengers on board were killed instantly, among whom were, besides Miss Moore, Prince Gustav Adolf, eldest son of the Crown Prince of Sweden, and four members of Miss Moore's staff. The singer was on her way to Stockholm to fill the next engagement in her current European concert tour.

Four days later, on January 30, more than 2,500 persons attended a memorial service at the Riverside Church in New York City, while another thousand stood reverently outside. Lawrence Tibbett, with whom Miss Moore had made her Metropolitan début, and Dorothy Kirsten, a Grace Moore protégée and one of the younger members of the Metropolitan Opera Company, sang with the choir. In recognition of her services during the recent war, the New York County American Legion sent a twenty-four-man color guard. Three days earlier, in Washington, D. C., Congressmen from her two home states (Albert A. Gore of Tennessee and John D. Lodge of Connecticut, Republican and Democrat respectively) delivered eulogies in the House.

The body was shipped from Europe for burial in the family plot at Forest Hills Cemetery in Chattanooga, to lie beside that of her father. Two thousand people filled the First Baptist Church of Chattanooga for the final brief service, many of whom had known her from the time when, years ago, she had sung in the choir of that very church. Another six thousand gathered at the cemetery to pay tribute to the golden-haired soprano who had achieved success in five different fields: musical comedy, motion pictures, opera, concert, and radio.

Although critics had never been completely captured by her artistry, Grace Moore's radiance, her glowing gaiety and vitality, her whole-hearted love of life and song made her beloved the world over. At the press interview just before her last Copenhagen concert—and the last concert of her life—she had unconsciously summed up the chief source of her magnetic appeal by repeatedly saying: "It is wonderful to live and to sing."

She was born in Slabtown, Tennessee, in the foothills of the Cumberlands on December 1, 1901. Her early ambition to be-

come a missionary was permanently deflected when, attending the exclusive Ward-Belmont School in Nashville, she heard Mary Garden sing. The young student was then and there inspired to become an opera star. She persuaded her parents to permit her to transfer to the Wilson-Green Music School in Baltimore. In 1918, she made her début in Washington, D. C., at a concert in which Giovanni Martinelli also appeared. Although critics spoke of the promise of her voice, most of them found the "lion and the mouse" aspect of this concert amusing.

When her family raised objections to her continued pursuit of a musical career, the determined seventeen-year-old girl ran off to live in the proverbial New York attic. For several months she sang in a small Greenwich Village café, then joined a road company which failed in Detroit. Back in Manhattan again, she was given her first rôle in a musical comedy as an understudy to Julia Sanderson in Raymond Hitchcock's *Hitchy-Koo* in 1920. Better parts came gradually until 1923, when she was given the leading singing rôle in Irving Berlin's *Music Box Revue*. She continued to appear in the 1924 and 1925 editions of the revue, and established herself as a star on Broadway.

Despite her great success in the Broadway theater, the ambition to become a prima donna had not been dissipated. According to one story, she is said to have sought an audition at the Metropolitan Opera House and to have been told that her voice was inadequate, whereupon she made a wager that, within two years, she would be singing in that august hall.

Early in 1926, she sailed for Europe to train intensively for eighteen months under Richard Barthélmy (Mary Garden's teacher) and Mary Garden herself. In Milan she sang for Giulio Gatti-Casazza, then director of the Metropolitan, who immediately accepted her for his opera house. On February 7, 1928, she made her Metropolitan Opera début singing Mimi in *La Bohème*—precisely fourteen days before the two-year period of her reputed wager had elapsed. A special "Grace Moore" train brought her relatives and friends from Tennessee, including the Governor of the State. Inside the opera house, the audience waxed enthusiastic, and Miss Moore took twelve curtain calls.

The critics wrote that her voice possessed "sweetness and purity," but found that she was still wanting in adequate training.

Her début at the Paris Opéra Comique took place on September 29, 1928. Additional appearances throughout Europe and America followed, with growing triumphs in such rôles as Juliet, Marguerite, and Manon.

In 1930 she accepted her first motion-picture contract, appearing in *A Lady's Morals*, based on the life of Jenny Lind. Neither this nor her next picture, *The New Moon* (in which she was starred with Lawrence Tibbett), was particularly successful. But in 1934 she scored a triumph in *One Night of Love*, which was an instantaneous box-office success and set off an entire cycle of films about opera stars. For her performance in this film, she was awarded in 1935 the gold medal of the Academy of Arts and Sciences, the first motion-picture player and the second woman (the other being Eva Le Gallienne) to win the award. Other pictures followed: *I'll Take Romance*, *Love Me Forever*, *The King Steps Out*.

Meanwhile, her appearances in opera and concerts continued; and for a brief period in 1932 she returned to the Broadway stage in *Madame Du Barry*. In June 1935, she made her London début in a command performance at Covent Garden before Queen Mary, and the demonstrations of mass admiration almost caused a riot in the street outside the auditorium.

On her return to the Metropolitan Opera House the following year, the critics commented on her growth as an artist and the continued development of her vocal technique. On January 28, 1939, she made her first New York appearance in *Louise*, a rôle which she had studied with the composer, Gustave Charpentier, and which she later declared to be her favorite.

Beloved by royalty as well as by the masses, Grace Moore was presented to six kings, decorated by four countries, and honored by twelve command performances. This was only a small portion of the honors that came her way in her shining hours of triumph. She was the only American singer to have her name on a golden plaque decorating the entrance to the Paris Opéra Comique. She was appointed a colonel on the staff of the

Governor of Tennessee, accorded a life membership in the Tennessee State Society of Washington, D. C., and inspired the proclamation of "Grace Moore Week" by the Mayor of Chattanooga during the opening of one of her films in that city.

In 1931, during one of her trips abroad, she was married to the Spanish motion-picture star, Valentín Parrera. It was his illness in the winter of 1946 that caused Miss Moore to cancel her return to America and remain in Europe.

Under the terms of her will, Miss Moore's collection of music scores, letters, books, and personal souvenirs are to go to Ward-Belmont College. It was her wish that these mementos be kept together in one corner as a permanent memorial to her.

WITH THE EMPHASIS placed on music unfamiliar to the average concert-goer, the New Music Society, in cooperation with the New School for Social Research, presented tonight the first of three programs in the auditorium of the School in New York City. The entire evening was devoted to modern American music. The works heard were: Trio for Strings by Lou Harrison (heard for the first time anywhere), and the first string quartets of Charles Ives, Wallingford Riegger, and Douglas Moore. The styles of the four compositions were so varied as to make for a well rounded and consistently interesting program. The Harrison and Riegger works are dissonant and atonal; the Moore Quartet has a romantic quality; while the Ives music, based on American hymn tunes, is of a folklore character. The New Music Quartet, which made its formal concert début tonight, gave a sympathetic account of all four works. Its members are: Broadus Erle and Robert Dressler, violinists; Harold Newton, violist; and George F. Ehrlich, 'cellist.

The second concert, on March 30, was entitled "Modern Music of the Sixteenth and Seventeenth Centuries." A program note explained: "The music of today and the music of Monteverdi demonstrate similar trends, produced by similar spiritual and artistic upheavals. Both periods—the seventeenth and the twentieth centuries—start a new evolution in the history of

music; both represent a complete break with the past; both work for new technical means and for new artistic expression; both are epochs of esthetic and spiritual controversies between modern and conservative minds."

Nine works by seven composers provided an absorbing musical experience for those who delight in exploring unfamiliar paths of the past. Claudio Monteverdi was represented by two poignant madrigals, one of which he had developed from his own plangent aria "Lasciatemi morire" from the opera *Arianna*. There were two "remarkable" works by Heinrich Schütz: a setting of *The Seven Last Words of Christ* and *Dialogo per la Pasqua*. Other numbers on the program were: *Point d'Orgue sur les Grand Jeux*, by Nicholas de Grigny; *Benedictus*, for organ, by François Couperin; *Pestis Mediolanensis*, by M. A. Charpentier; *Canzona*, for organ, by Girolamo Frescobaldi; and *A Vos Omnes*, a motet, by Alessandro Grandi. Occasionally, as in the madrigal by Monteverdi, *Ah! Ch'ei Pur No Risponde*, or in Schütz's *Dialogo*, there were startling progressions suggesting modern musical devices. On the whole, however, the music had little of particularly modern or antiquarian character but, as Francis D. Perkins of the *Herald Tribune* pointed out, was "interesting . . . for its eloquence and significance."

The participants in this concert were the Choral Group, directed by Edgard Varèse, Yves Tinayre, baritone, Edouard Nies-Berger, organist, and Ernest Lubin, pianist.

The old and the new in American music were juxtaposed on the last program of the New Music Society on April 20. Three particularly effective hymns by eighteenth-century composers opened the concert: *Eighth Psalm Tune*, by James Lyon; *Amanda*, by Justin Morgan; and *Be Glad Then, America*, by William Billings. They were sung by the Choral Group, under Edgard Varèse. In the contemporary American works heard tonight, two prominent styles were represented, the percussive and the contrapuntal. Outstanding among the percussive works was the première of an Etude for Chorus, Percussion, and Piano (from a work in progress) by Mr. Varèse. Based on poems in

English and Spanish, the composition had great intensity and power, and aroused considerable interest. The best of the contrapuntal music were Merton Brown's *Consort*, for four voices and two pianos, Otto Luening's *Alleluja*, and Carl Ruggles's *Organum*, for two pianos. Other American works heard tonight were: songs by Ernest Lubin, John Cage, and H. E. Apostel; *Let Thy Weeping Turn to Dancing*, for two pianos, by Alan Hovhaness; and a *Choral Study* by Frank Wigglesworth. The program also included songs by three Austrian composers: Othmar Schoeck, Anton von Webern, and Gustav Mahler. Béla Bartók's *Three Slovakian Songs*, for chorus and piano, brought the concert to a close.

Besides the Choral Group, the performers in the program tonight included: Maro Ajemian and William Masselos, pianists; Radiana Pazmore, contralto; Herta von Rohn, soprano; and a percussion group with Ernest Lubin, pianist.

January 28

O SCAR WILDE'S TALE, *The Birthday of the Infanta*, was the source for a ballet-suite by the Italian composer, Mario Casteluovo-Tedesco, now residing in Hollywood. Its world première took place this evening at the Municipal Auditorium in New Orleans, Massimo Freccia conducting the New Orleans Symphony Orchestra. The remaining numbers on the program were: Beethoven's *Leonore* Overture No. 3, Tchaikovsky's Symphony No. 5 in E minor, and Wagner's "The Ride of the Valkyries" from *Die Walküre*.

"The plot of the ballet," the composer writes, "follows very closely Oscar Wilde's story which takes place in Spain in the seventeenth century and has three main characters: the King of Spain, the Infanta and the Dwarf (supposed to be the three main dancers) while a group of little girls represent Las Meninas. . . . Actually, Oscar Wilde's tale ends on a . . . cruel and bitter note. . . . But I prefer to end on a note of tender melan-

choly, which I believe is more characteristic of my feelings and of my music."

The orchestral suite is in seven sections: Fanfare, Sarabande of the King of Spain, Pavane of the Infanta, Ronde of Las Meninas, Minuet with the Rose, Dance with the Mirror, and Epilogue.

FEBRUARY

February 1

THE AMERICAN PREMIÈRE of Reinhold Glière's overture, *Friendship of Peoples*, was the introductory work at this evening's concert of the Indianapolis Symphony Orchestra under Fabien Sevitzky at the Murat Theater. The work had been sent to Dr. Sevitzky in honor of his tenth anniversary with the orchestra, and had not been previously performed outside of the Soviet Union. It is built around two themes—the first played by the oboe, the second, Oriental in character, heard in the brasses—and develops into a brilliant and sweeping climax.

Ezio Pinza, basso, was the soloist for this evening's concert, and was heard in "Ella giammai m'amo" from Verdi's *Don Carlos*, "Deh vieni alla finestra," from Mozart's *Don Giovanni*, and excerpts from Mussorgsky's *Boris Godunov*. The other orchestral numbers on the program were Mozart's Symphony No. 35 in D major ("Haffner") and Copland's *Quiet City*.

February 2

COMMISSIONED BY THE Dallas Symphony Orchestra, Paul Hindemith's *Symphonia Serena* was given today its first performance anywhere by that orchestra at the Fair Park Auditorium in Dallas with Antal Dorati conducting. Mr. Hindemith had completed the composition on the last day of 1946.

This is Mr. Dorati's analysis of the new work: "The first movement (marked "Moderately fast") is in sonata form, a

rather typical example of first movements of classical symphonies. . . . It is very alive and vivid music, with contrasting and strong themes. . . . The second movement, *Geschwindmarsch by Beethoven, Paraphrase*, takes the place of a scherzo. Under a steady and fluent current of woodwind passages, which provides a continuous thematic background, the Beethoven theme is stated in little bits at a time first and gradually becomes stronger, more and more coherent, and develops into a very fast march, with which the scherzo closes brilliantly. The third movement is written for string orchestra divided into two groups (marked "Colloquy"). The first puts forth a serious and tender slow theme. The second group plays a faster scherzando section, pizzicato. These two sections are connected by a recitative-like passage for two solo violins, one of them playing backstage. . . . This movement is a unique example of modern contrapuntal writing as is, really, the entire work, which, to my mind, excels in an unusual freshness of invention, and utmost clarity in planning and execution. . . . The finale (marked "Gay") is the most complex and the most challenging of the four movements. It introduces a wealth of new thematic material, and while it is an easy-flowing and easy-going piece, it is of tremendous impact and, at the same time, full of enormous contrapuntal detail. Its form is quite new and individual, yet the roots are clearly entrenched in the classical symphony finale form, which is a mixture of the old sonata and rondo forms."

The Hindemith piece was preceded by Geminiani's Concerto Grosso in E minor, edited by Mr. Dorati, and followed by Beethoven's Symphony No. 7 in A major.

AN IMPORTANT MILESTONE was reached this afternoon by the New Friends of Music. Its concert today at Town Hall, New York, was the two hundredth in its history. Among the congratulatory messages received on this occasion was one from Fiorello H. La Guardia, who was Mayor of New York City when the organization was founded in 1936. It read: "The New Friends of Music Sunday concerts have been a success because they deserve to succeed. New Friends of Music started as a

hazardous experiment by Hortense Monath and Ira Hirschmann and has become a permanent city institution. Good management, fine music, nice audience, reasonable prices, convenient hour —a rare combination."

The program comprised Schumann's Trio No. 2 in F major, Tchaikovsky's Trio in A minor, both performed by the Albeneri Trio, and Mussorgsky's song cycle, *In the Nursery*, sung in English by Martha Lipton.

February 3

IN A BLUNT, vigorous, and rather acid exchange of accusations and counteraccusations, and under a glare of publicity that probably no other musical episode received this year, Artur Rodzinski today severed his connections as musical director of the New York Philharmonic-Symphony Orchestra. Turning down an offered three-year contract, he asked to be released as of October 1, 1947; but the board of directors of the Philharmonic-Symphony Society, parent body of the orchestra, lost no time in accepting Dr. Rodzinski's resignation, making it effective immediately and relieving him of all obligations and responsibilities.

In a press conference held at his apartment in New York, Dr. Rodzinski unburdened his grievances, which found one principal target: Arthur Judson, manager of the orchestra since 1921. Prominent in music management for many years, Mr. Judson is most widely known today as president of Columbia Concerts, Inc., a combine of bureaus that grosses the largest concert business each year in America. In substance, Dr. Rodzinski accused Mr. Judson of using his office with the orchestra to promote the careers of artists and conductors connected with Columbia Concerts, Inc., thus interfering with the jurisdiction of the orchestra's musical director and working against the best interests of the orchestra itself.

After a two-and-a-half-hour meeting (at which the resignation of the conductor was accepted), the board of directors ex-

pressed complete confidence in Mr. Judson. "The policies of the society," they announced, "have been established by its board of directors and any action taken by its officers, or by Mr. Judson as manager, has been taken in accordance with such policies which were at all times subject to review by the board of directors."

Both sides found their staunch protagonists. Four leading conductors—Leopold Stokowski, Bruno Walter, George Szell, and Charles Muench—all of whom had conducted the Philharmonic, sent testimonials in support of Mr. Judson. To Dr. Rodzinski's defense came Henry H. Reichhold (see October 24), president of the Detroit Symphony Orchestra, as well as some of the New York music critics and the editorial columns of the *New York Herald Tribune*.

Before the controversy had effectively died down, it was announced officially in Chicago on February 7 that Dr. Rodzinski would become the conductor of the Chicago Symphony Orchestra, to succeed Désiré Defauw in 1947-1948. Dr. Rodzinski disclosed that he had no formal contract with his new employers. "I know I will be able to work with them without conflict," he commented. "That is something that was not always true with my association with the Philharmonic."

After a salary adjustment made by the directors of the Philharmonic-Symphony Society, compensating Dr. Rodzinski for the unexpired term of his contract, they formally wished him well in his new post, at the same time reiterating their complete faith in Mr. Judson's management. Conductors were announced to fill the gaps in the remainder of the season's schedule (see October 3), left vacant by Dr. Rodzinski's sudden withdrawal. On February 13, it was announced that Bruno Walter had accepted the office of "musical adviser" of the orchestra for the following season.

The dramatic way in which the rupture between Dr. Rodzinski and the New York Philharmonic-Symphony Society took place made for excellent newspaper copy, and the press exploited it to the hilt. Many writers probed beyond the immediate issues, arriving at varying conclusions. Virgil Thomson, writing in the

New York *Herald Tribune* on February 9, 1947, gave a candid expression to one school of opinion: "An orchestra can use one star performer and one only. A star's place is on the podium, not in the executive offices. . . . Rodzinski's career will not be gravely interrupted, we hope, by his courageous gesture. New York will miss him and regret his musical benefits bestowed. The last and greatest of these will have been the most valuable of all, if his exposure of what has long been known in music circles as a scandal and a shame shall encourage the trustees to correct it."

On the other hand, one of the best defenses of Mr. Judson appeared in the pages of the crusading liberal weekly, *The New Republic*. The writer was Cecil Smith, music critic for that journal, who had been granted a series of interviews with Mr. Judson and was given access to many of the private records kept in the latter's office. The following is quoted in part from the pages of the June 16, 1947, issue of the *New Republic*:

The top man of Columbia—including Community and five originally independent artist-selling divisions—is president Arthur Judson. In 1929, Judson stage-managed a coalition of the five smaller managements and persuaded the Columbia Broadcasting System to take on the newly formed agency as an adjunct of the radio business. In 1941, he effected the separation of the agency from the radio company and the independent incorporation of Columbia Concerts. This separation was made at the suggestion of the Federal Trade Commission, which based its attitude on the fear that CBS, not the concert agency, might run afoul of the anti-trust laws. Columbia Concerts now has no organic relation with CBS beyond Judson's personal links with both corporations.

Judson's authority in the musical world is enormous, and his decisions leave no room for appeal, since he is the highest court of judgment in the managerial business. As a result, he is subject to continual attack. The new swimming pool on Judson's Westchester place is cited as proof of the immense financial tribute artists are required to pay to him personally, though in point of fact he gets the income which enables him to afford a swimming pool not from Columbia Concerts but from CBS, of which he is one of the founders and a large stockholder. His firm emphasis upon the young artist's need for money to promote himself is distorted into the allegation that almost anyone can "buy his way" into Columbia.

Such charges—shakedown tactics, graft and monopoly—are the accusations most frequently leveled at Judson and his corporation. It is legendary among disappointed artists that there is simply no honest way to get into Columbia; that you are subject to all sorts of unexpected costs, both above and under the table, after you have bought your way in; and that you have no hope of bettering your situation elsewhere because Judson will blackball you with Levine of the NCAC and with all other managers if you open your mouth. Yet, significantly enough, extensive investigation failed to uncover one artist, in Columbia or out of it, who claimed—even off the record—to have received illicit proposals from Columbia or to have been cheated or threatened by them.

Judson operates in a manner that is considerably less involved than his enemies imagine. A portly man of 66, he conceals a fundamental shyness behind the urbane, well fed poise of a bank president or stockbroker.

Formerly a violinist, college music teacher and editor of *Musical America*, Judson entered the management business in 1915, when he took over the business direction of the Philadelphia Orchestra. In his rise to the top of the management field, his solid musical background has been an important factor. He can tell a good thing from a bad one in musical performance. Yet he has schooled himself to remain always a businessman, and his musical taste and knowledge are the obedient servants of his commercial mind.

Judson's influence reaches outside Columbia Concerts into another musical field of public concern. His dual rôle as head of an artist-selling corporation and manager of the artist-buying Philharmonic—the basis of Rodzinski's attack—was called “a scandal and a shame” by the *Herald Tribune*. Unmoved by such disapproval, Judson cites the continuing approval of the orchestra's board of trustees, disinterested citizens who have every means of uncovering any shady dealings that might take place. He also points out that his personal share of commissions from Columbia artists sold to the Philharmonic last year amounted to \$144, and he buys his tickets for the concerts at a larger cost than this, instead of taking them for nothing as most managers do.

Most artists—including many within Columbia—will continue to attack Judson, no matter what the specific evidence is on any charge. He symbolizes a state of affairs they hate, whether they are prospering through Columbia's organized sales methods or standing on the outside looking enviously in. Every artist is an individualist, persuaded that his talent is unique. Scarcely any artist ever believes that Columbia or any other management gets him as many engagements or as high a price as he deserves until, like Lily Pons, he has all the

dates he can possibly fill and all the money it is feasible to earn. And although Columbia's 140 artists may prosper by being merchandised as commodities, neither they nor any other artist can quite swallow the feeling of hurt pride their status as commodities gives them.

The public at large, fed for decades with romantic notions of the spotlessness of art, cannot reconcile the purity of great music with the ugly spectacle of musical commerce. Somehow it seems wrong for anyone to make money, even 2.5 per cent, on a thing as beautiful as music.

Curiously enough, Artur Rodzinski's career with the New York Philharmonic-Symphony Orchestra ended as it began, with the fireworks of controversy and the garish limelight of nationwide publicity. Soon after signing his five-year contract in 1943, Dr. Rodzinski precipitated a major crisis by dismissing eighteen men, including the concertmaster, Mishel Piastro, in an effort to rehabilitate a great orchestra come upon evil days. The orchestra and the public, on the side of the fired musicians, were pitted against the intransigent conductor and the management in a struggle in which it was felt that Dr. Rodzinski would be the victim. But he stood his ground stubbornly, insisting that these dismissals were for the greater good of the orchestra. And he finally won out.

His five years as musical director of the New York Philharmonic-Symphony Orchestra may not have been the most brilliant régime in the long history of the organization, but there can be little doubt that the orchestra was restored to something of its one-time greatness. Its concerts were marked by a vitality of performance and by adventurous program-making. If Dr. Rodzinski accomplished nothing else, he succeeded in lifting the orchestra from the mediocrity and stagnancy it was suffering when he took it over.

February 5

A CONCERT at the Chicago Civic Opera House, admittedly for the benefit of the performers themselves, tonight drew to an anti-climactic finale the ill-fated plans of some two dozen top-flight European opera singers, most of them members of La Scala in Milan. They had been brought to this country by Ottavio Scotti, impresario, to form the United States Opera Company. Permitted by their home countries to bring with them only a negligible amount of cash, the singers had been left financially stranded when the company collapsed even before it could open because of inadequate funds.

From a musical point of view the concert was praised for its brilliance by the Chicago critics. Of more tangible interest was the fact that it attracted an audience of 1,913 that contributed \$5,873 to the box-office. However, after the necessary deductions were made—taxes, advertising, stage hands, etc.—each of the sixteen participating artists received a net sum of \$195.

The projected five-week season of the ill-fated company had been scheduled to begin at the Civic Opera House on January 6, and was to have included a repertory of eleven operas by composers ranging from Donizetti to Wagner, featuring a revival of Puccini's *Turandot*. Sergio Failoni had been appointed principal conductor, with George Sebastian as associate. Geori Boue, soprano, and Roger Bourdin, tenor, had been engaged for two French productions, Massenet's *Manon* and *Thaïs*. Max Lorenz, tenor, and Anny and Hilde Konetzni, sopranos, all of the Vienna State Opera, were scheduled to appear in *Die Walküre*. Other outstanding principals, all of them from La Scala, included: Galeano Messini, tenor; Danillo Checchi, baritone; Cloe Elmo and Mafalda Favero, mezzo-sopranos.

The group had been recruited by Mr. Scotti with the initial backing of Edgar R. Bagarozy, a New York manufacturer. After an investment of approximately \$70,000, he declared he was unable to contribute further support because of losses suffered in the summer stock-market recession. With the opening night

thrice delayed, efforts were made to secure additional financing. Finally, Henry H. Reichhold, president of the Detroit Symphony Orchestra, agreed to put up \$50,000 to cover one week of performances, with the promise of additional money for a second week if the venture proved popular. However, a contract with the American Guild of Musical Artists covering the fifty-four members of the chorus had been settled on a basis of a five-week engagement. The union stated that for those singers who had to travel from New York and other cities, the returns from a one-week stand would hardly justify the expense involved, and insisted that salaries be posted for a minimum of a two-week period. When Mr. Reichhold refused to raise his offer, the fourth postponement became a permanent one.

February 6

IT WAS ANNOUNCED TODAY that the Musicians Emergency Fund had developed a three-year program to bring entertainment and training in music to hospitalized war veterans at a cost of \$500,000. "In giving the patients a new interest and the opportunity to develop a new skill," read the announcement, "the project helps to dispel the discouragement and monotony of long confinement as well as establish a regular contact with an 'outside' person, his music instructor. This work is especially important now that the war is over and hospitalized men tend to fear that civilians have 'forgotten him.' "

Numerous experiments in musical therapy for veterans had definitely proved its efficacy. Mental cases were soothed by musical performances; the playing of instruments provided important exercises in post-operative cases. The actual program of rehabilitating veterans through music by the Musicians Emergency Fund began in 1945. At that time, a Red Cross worker at St. Albans Hospital, in New York, wrote asking for a saxophone instructor for two patients. The first classroom was little more than a cubicle. Since that time, the Fund has provided for more than a thousand cases.

In an article published in the *New York Times* on December 1, 1946, Mrs. Lytle Hull, president of the Musicians Emergency Fund, described a few cases in which music had proved its curative value:

A combat veteran of the Pacific, a patient at St. Albans Hospital, had been severely wounded in the head. A hospital patient for two years, he had never previously studied a musical instrument but expressed a desire to study the piano. When our piano instructor from the M. E. F. paid this veteran his first visit he was surprised to find he had been called in to teach a student who was unable to raise his own hands to the piano keyboard. His arms were paralyzed, a by-product of the wounds he had suffered as a member of a battleship crew that had seen action in the Pacific.

But our instructor raised the arms of this willing veteran to the keyboard and gave him his first lesson, teaching the veteran to play with the flats of his fingers. The student started at a metronome speed of fifty-eight. After several months of assiduous practicing the veteran achieved a metronome speed of two hundred and thirty. This veteran now received two lessons a week and the enormous personal satisfaction that became his as he improved has raised his morale very high indeed and practically eliminated his frequent periods of depression.

Another veteran had suffered severe burns in combat and had had numerous skin grafting operations on his fingers, hands and forearms. When the boy expressed an interest in music his doctor called in the M. E. F. and an instructor was sent to the hospital to teach him piano. This patient's work at the piano has literally kept the skin on his fingers and hands alive and flexible.

One man who was wounded in action received a compound fracture of both bones of the forearm with an associated nerve injury requiring a bone graft and prolonged hospitalization. After getting out of his arm cast he became interested in piano playing, which he had never done before. By daily playing and practicing scales he regained the motion of his fingers, hand and wrist in a remarkably short period of time. It was an ideal form of healing aid and could be repeated in many similar cases of injuries to the hand, fingers and arms.

The Musicians Emergency Fund was born during the depression year of 1931 to aid musicians made destitute by the economic crisis. Responsible for its emergence were: Lucrezia Bori,

soprano; Yolanda Merö-Irion, pianist; Olga Samaroff-Stokowski, pianist and teacher; Mrs. Ernest Hutcheson, wife of the American pianist; and Lucie Howe Draper, the first wife of the late Ernest Schelling, conductor and composer. Intended originally as a temporary agency, it was voted by its directors into a permanent organization in 1937 to provide relief or find temporary or permanent jobs for needy musicians.

This season, eight world-famous artists volunteered their services for three concerts at Carnegie Hall, New York, sponsored by the Musicians Emergency Fund: Robert Casadesus, pianist, Patrice Munsel, soprano, and James Melton, tenor, on December 30; Lauritz Melchior, tenor, and Eleanor Steber, soprano, on January 15; and Ezio Pinza, basso, Licia Albanese, soprano, and William Primrose, violist, on February 11.

TWO FORGOTTEN OPERAS by a neglected eighteenth-century French composer were revived tonight at the Brander Matthews Theater at Columbia University, New York City, by the Columbia Opera Workshop. They were *Stratonice* and *The Man with a Terrible Temper*, by Étienne Méhul.

Stratonice, the third of Méhul's operas, was written in 1792 and was the work with which he first became successful. Serious in character and style, it contrasted effectively with its companion piece of the evening, the latter an example of the Italian buffo style, sparkling and effervescent in comedy, which Méhul composed in 1801. Despite obvious derivative traits in the music, which showed the influence of Gluck and Mozart, the two operas proved to the New York critics that the composer was capable of "strength" and "nobility" and was undeserving of his long neglect.

Born in Givet, Ardennes, in 1763, Étienne Nicolas Henri Méhul was one of the most popular composers of the French Revolution. His *Chant du Départ* rivaled the *Marseillaise* in popularity. However, his greatest fame rested with his long string of operas, many of them highly successful, one of which is described by history books as a "masterpiece"—*Joseph*. With Napoleon's rise to power, Méhul became one of the Emperor's favorite composers and a frequent guest

at Malmaison. The collapse of Napoleon coincided with that of Méhul's fortunes. The composer died in 1817, after having been demoted at the Paris Conservatory from inspector to professor, and after seeing the great popularity of his music eclipsed by the rising fame of Spontini.

February 7

A NEW ARRANGEMENT of Alexandre Tansman's *Variations on a Theme of Frescobaldi* was heard this afternoon for the first time in the United States at Kiel Auditorium, St. Louis. Vladimir Golschmann conducted the St. Louis Symphony Orchestra in a program that also included the Bach-O'Connell *Come, Sweet Death* (played in memory of Charles H. Stix), Debussy's *Two Nocturnes*, Copland's *A Lincoln Portrait* (Charles Galloway, narrator), and Beethoven's Symphony No. 3 in E-flat ("Eroica").

The new arrangement of Mr. Tansman's *Variations* is for strings. In its earlier form for full orchestra, the work was introduced by Mr. Golschmann and the St. Louis Symphony during the 1937-1938 season. The Frescobaldi theme is taken from a collection of toccatas and dances published in 1637, and is subjected by Mr. Tansman to a series of five variations marked: Un poco meno lento; Allegro con moto; Allegro vivo; Adagio maestoso; Allegro risoluto.

ALAN HOVHANESS, American-born composer of Armenian descent, conducted a concert of his own works this evening at Carnegie Hall, New York. The orchestra consisted of members of the Philharmonic-Symphony Orchestra of New York, supplemented by the following guest artists: Maro Ajemian, pianist; Anahid Ajemian, violinist; Helen Salem, soprano; Philip Kaplan, flutist; and James Smith, trumpeter. Six works were heard: *Prayer of St. Gregory*, for trumpet and strings; *Tzaizerk* (Evening Song), for violin, flute, drums, and strings; *Avak the Healer*, for soprano, trumpet, and strings; and a symphony, *Anahid* (an ancient Armenian goddess).

Though he was born and given his musical training in Boston, Mr. Hovhaness employs idioms and structures that are largely exotic in character. Here is how Virgil Thomson, writing in the *Herald Tribune*, described his style of composition the following day: "He writes in the early Christian, the medieval, and the modern Armenian techniques, possibly a little even in the pre-Christian manner of that ancient and cultivated people. He observes the ancient rules of melody and imitates with modern violins a sizable selection of near-Eastern stringed instruments. He even extends the Oriental grammar of composition to include, as it may well have done in Greek times, held notes against which florid melodies expand at ease and even quintal counterpoint. It all remains Oriental and classical, nevertheless, in structure. The music is at times strophic in phraseology and emotionally continuous, never climactic. Each piece is like a long roll of hand-made wallpaper. Its motionless quality is a little hypnotic. . . . Its expressive function is predominately religious, ceremonial, incantatory, its spiritual content of the purest."

A NATIONWIDE Jewish Music Festival, organized by the Jewish Music Council and sponsored by the National Jewish Welfare Board, was launched today throughout the country. Begun in 1945 as Jewish Music Week, it had grown in scope and proportions until this year, for the first time, its varied activities consumed a full month, running through March 6. The events of the current festival included concerts, radio broadcasts, lectures, and pageants.

More than seven hundred organizations in about two hundred communities participated in the festival. Thirty-five cities had community-wide programs; 107 Jewish community centers held special programs; sixty-five libraries ran special exhibits; and seventy radio stations gave time to special broadcasts.

Symphony orchestras throughout the country cooperated by including at least one work by a Jewish composer on their programs. The Rochester Civic Orchestra, directed by Guy Fraser Harrison, devoted its entire program of March 2 to Jewish composers: Copland, Mendelssohn, Rubinstein, Weinberger, and

Bloch; while at Severance Hall, Cleveland, on February 26, a Jewish Arts Festival was conducted in which a program of music by Jewish composers was performed by a string orchestra conducted by Theodore Bloomfield, with Oscar Shumsky, violinist, as soloist.

Among the noteworthy events of the nation-wide festival were: the world première of two religious compositions by Frederick Jacobi, *Kaddish* and *Oneg Shabbat*, on the "Invitation to Music" radio series broadcast over the CBS network; a lecture by Darius Milhaud on "Jewish Music" at the San Francisco Community Center on February 18; a concert of synagogue music at the Juilliard School of Music in New York on February 26; and an all-day conference on "Jewish Music in the Synagogue" at the Jewish Theological Seminary in New York, in which the speakers included Salomon Rosowsky, Professor of Composition at the Palestine Conservatory. Another feature was the Seventh Festival of Jewish Arts, an elaborate concert held at Carnegie Hall, New York, on March 15—nine days after the official termination of the national festival but still included in the general program of activity.

February 8

COMING UNHERALDED to this country five weeks ago, Miklos Gafni, twenty-three-year-old Hungarian tenor, scored one of the great triumphs of the season at his American début this afternoon at Town Hall, New York. The critics were uninhibited in their praises. Noel Straus, writing in the *Times*, went so far as to describe Mr. Gafni as "a vocalist of exceptional gifts. His tones had the 'golden edge' that only the finest voices possess. They were rich, resonant, warm, and notably free." His voice, echoed the newspaper *PM*, "tore at the heart while it enthralled the ear." The audience, fully aware that it had made one of the major discoveries of the year, spoke of the singer as the "Hungarian Caruso."

Mr. Gafni had become something dear to the American heart,

an overnight sensation. One of the leading musical bureaus; National Concert and Artists Corporation, began at once to plan an extended tour of the country for the tenor. *Life Magazine* helped herald the event by publishing a picture-story on March 17 that revealed Mr. Gafni as an artist whose voice was enhanced by his personality and his robust sense of humor. Still later in the season, Columbia Pictures announced that it had signed him to make a short motion picture feature based on his career.

For his Town Hall recital, Mr. Gafni, instead of adopting the restricted and rather precious format customary on such occasions, sang arias by Handel, Donizetti, Tchaikovsky, Puccini, Cilea, and Verdi. He closed his program with two groups of folk songs. Needless to say, the soloist was called upon for encores—one of which was “*Vesti la giubba*” from *Pagliacci*.

With this concert, one of the most dramatic success stories of our time was revealed. Born into a farming family in a small Hungarian village, Miklos Gafni had little reason to believe he would ever embark upon a musical career. His ambition was to become a doctor and, at the age of nineteen, he entered a medical college in the town of Debrecen. Six months later—the year was 1943—he was seized by Hungarian Nazis and thrown into a concentration camp.

The cruelties of the camp beggared description; they would have completely destroyed the young man, had there not been a saving grace. Mr. Gafni found himself a fellow slave, among others, of doctors, lawyers, teachers, artists, and intellectuals. What few moments of freedom from surveillance they could eke out of their drudgery were spent in discussion and in probing one another's mind and talent. Each man attempted in his own way to contribute towards the cultural nourishment of the group. The young medical student began to sing the folk and popular songs of his country, astonishing both his friends and himself with the opulence of his voice. Another prisoner, a former piano teacher, taught Mr. Gafni the rudiments of voice conservation and development, which could be practiced even under the extremely adverse conditions of the camp.

Freedom came suddenly—but only temporarily—when the Russians liberated the camp. Setting out for his home, Mr. Gafni was captured by the Germans and shipped to a prison center in Upper Silesia. Here the inmates did no work: they simply and literally starved to death. The young man found a refuge in his singing, thereby saving his life. Several times he was scheduled to hang, but

was spared because "the jailers liked better to hear me sing." At this camp, Mr. Gafni met three former singers among the prisoners. They, too, encouraged him to train his voice, continuing the instruction begun by the piano teacher. The three men died of starvation just before the camp was liberated by American troops.

Mr. Gafni himself had wasted down to ninety pounds. After six weeks in an American hospital, he made his way back to his home town, only to find it completely destroyed. His family had vanished. He decided he "might as well sing. It was the only thing I had left." He went to Budapest and immediately sought out one of the leading vocal teachers of the city. After several rebuffs, Mr. Gafni, in desperation, sang under the latter's window and succeeded in winning him over. The teacher, in fact, was so impressed that he gave all of his time to grooming the young man for an opera appearance. Five weeks later, Miklos Gafni made his début at the Hungarian State Opera, singing the rôle of Alfredo in *La Traviata* and earning the vociferous approval of the audience.

His career was established. There followed five sold-out recitals at the Budapest Conservatory and then a period of further study in Italy, with Mario Terni in Milan and Ricardo Stracciari in Rome. The road was now paved for Mr. Gafni's introduction to the United States.

February 9

GEORGE ANTHEIL's Concerto in D for Violin and Orchestra had its world première this afternoon at Fair Park Auditorium in Dallas, Texas. Antal Dorati conducted the Dallas Symphony Orchestra, and Werner Gebauer was the soloist. The remainder of the program consisted of Respighi's *Antiche Danze ed Arie* (Suite No. 1), Haydn's Symphony No. 104 in D major, and Richard Strauss's *Till Eulenspiegel*.

Mr. Antheil completed this concerto in August 1946. The first movement, *Moderato assai*, is in the traditional sonata form; the second, *Andante tranquillo*, is elegiac and tranquil in mood; the closing movement, *Ben ritmato e capriccioso*, is a spirited section with Latin-American echoes.

A STIRRING PERFORMANCE of Berlioz's dramatic symphony, *Romeo and Juliet*, was given by the NBC Symphony Orchestra under Arturo Toscanini in two consecutive Sunday afternoon broadcasts from Studio 8-H in Radio City, New York. The first of the concerts took place this afternoon. Assisting in the performance were Gladys Swarthout, mezzo-soprano, John Garris, tenor, and a chorus of thirty-six directed by Peter Wilhousky.

"It would be difficult," wrote Olin Downes in the *New York Times*, "to pay adequate tribute . . . to Toscanini's accomplishments with this score. He revealed its secrets so selflessly, with such complete absence of pose, personal or musical, in the matter! He never sentimentalized, dragged, or wantonly 'colored' a passage. Every musician knows his passion for precision, objectivity, his musicianship and unique knowledge of his scores. Yet the music, winged, impetuous, had the ebb and flow of passion for precision, released song."

In a nationwide poll conducted by *Musical America* among writers on music (see May 25), this performance of *Romeo and Juliet* was singled out as the season's outstanding symphonic broadcast.

February 11

SERGE Koussevitzky today brought suit in the New York Supreme Court to restrain the publishing house of Allen, Towne & Heath, Inc., from issuing an unauthorized biography of himself, entitled *Koussevitzky*, written by Moses Smith, well known Boston music critic. The action came four days before the official publication date of the book, and was the first of its kind brought under the Civil Rights Law of the State of New York. Dr. Koussevitzky maintained that the book was an invasion of his privacy and that it contained misleading statements "not only disparaging but very distinctly damaging, not only to my reputation but to my material resources." The publishers,

however, described the book as "an unbiased, even a highly laudatory exposition of a great musical career." To restrain its publication would deny critics the right "to speak honestly and openly about any creative contribution to the culture of our society."

At the preliminary hearing held today, Justice Bernard L. Shientag granted the conductor an interim stay, restraining Allen, Towne & Heath from publishing or distributing the book, pending a decision from the court.

On March 6, Justice Shientag denied the application by Dr. Koussevitzky and vacated the preliminary stay. On the same day, the conductor carried his appeal to the Appellate Division, and once again succeeded in restraining release of the book. By a unanimous decision, the Appellate Division affirmed the opinion of Justice Shientag on April 25, and two weeks later closed the case by denying Dr. Koussevitzky the leave to appeal to the Court of Appeal, thus vacating the last of the temporary stays against the book.

For obvious reasons, this litigation aroused considerable interest among publishers and music critics alike; and it became the subject of editorials and special articles throughout the country. On the whole, book reviewers gave the author, Mr. Smith, credit for having written a serious work in the field of critical biography.

February 12

FOR THE EIGHTH successive year, WNYC, the municipal radio station of New York City, ran its annual American Music Festival during the eleven-day period between Lincoln's and Washington's birthdays. As in previous years, the station announced its intention to "focus on the glory that is America's musical heritage, deriving from every land and people on this globe, presented by American artists of every racial extraction. The three-fold purpose . . . remains unchanged: to 'showcase' American music, offer radio hearings for new composers

and artists, and present the foremost musical organizations in the city in specially arranged programs of American music."

The festival was of Gargantuan proportions. More than one hundred programs were heard, nine of them being broadcasts of free public concerts. Serious music by American composers, known and unknown, received the greatest attention; but there were also numerous programs of folk, Latin American, choral, and religious music, as well as of jazz.

Exclusive of the group attractions, more than 150 musicians took part in the festival. Fifty of them were composers who were present in person to participate in performances of their works. Among the American composers who either had an entire broadcast devoted to their music or shared a program with one other composer were: Lucille Anderson, George Antheil, Marion Bauer, Sol Berkowitz, A. W. Binder, Minuetta Borek, Henry Brant, John Cage, Aaron Copland, Cecil Cowles, Paul Creston, David Diamond, Celius Dougherty, Lukas Foss, Anis Fuleihan, Morton Gould, Carter Harmon, Charles Haubiel, Everett Helm, Mabel Wood Hill, Rosalie Housman, Alan Hovhaness, Philip James, Harrison Kerr, A. Walter Kramer, Cecily Lambert, Irving Mopper, Harold Morris, Karol Rathaus, Charles Schiff, H. A. Schimmerling, Alan Shulman, Julia Smith, Howard Swanson, Ernst Toch, Douglas Townsend, Josef Wagner, Karl Weigl, Paul White, Russell White, Joseph Wood, and Sascha Wolas.

Thirty-nine works were given their first public performance. Among them were: *Two Pieces*, by Claus Adam; *Five Improvisations on Exotic Scales*, by Robert Russell Bennett; *Pastorale* for 'Cello and Piano, *Abraham Lincoln Walks at Midnight*, and *The Moon Was Like a Boat Last Night*, by A. W. Binder; Prelude and Fugue for Four Bassoons, by Arcady Dubensky; *The New Yorker*, by Irving Fine; Symphony No. 2, by Johan Franco; Symphony No. 2, by Don Gillis; *Music for Monticello*, by Frederick Jacobi; Concerto for Bassoon and Orchestra, by George Kleinsinger; Quintet for Piano and Strings, by Cecily Lambert; Andante for Strings, by Ursula Lewis; *United Nations Cantata*, by Richard Newman; *Sinfonia*, by Burrill Phillips; Two

Inventions, by Charles Schiff; *Ballad of the Harp Weaver*, by Tom Scott; *Wilderness Road* and *Sunday in Brooklyn* (piano version) by Elie Siegmeister; *The Gooseherd and the Goblin*, by Julia Smith; *From the Monadnock Region*, by Joseph Wagner; String Quartet in C, by Sascha Wolas; and Sonata for Violin and Piano, by Joseph Wood.

The musical organizations that participated in the festival included: All-City High School Orchestra, American Youth Orchestra under Dean Dixon, Branscombe Choral under Gena Branscombe, Chamber Orchestra of New York under Will Lorin, Choral Ensemble of Temple Emanu-El under Lazare Saminsky, Czechoslovakian Choral Society under H. A. Schimmerling, Hall Johnson Choir, John Harms Chorus, Hollander String Quartet, Juilliard Chorus and Orchestra under Robert Shaw, Frank Kneisel String Symphony, Kohon String Quartet, Metropolitan Brass Ensemble, Joe Mooney Quartet, Morning Chorale of Brooklyn under Herbert S. Sammond, National Orchestral Association under Leon Barzin, New York Philharmonic-Symphony Orchestra (rehearsal) under Leopold Stokowski, New York University Glee Club, New York Woodwind Quintet, Princeton University Group Arts Chorus, David Randolph Chorus, Sagul Trio, Teachers College Choir under Harvey Wilson, Veterans Symphonic Band and Male Octet under Salvatore Minichini, Washington Heights "Y" Symphony Orchestra under Maxim Waldo, Welsh Chorale, and the Workmen's Circle Chorus under Lazar Weiner.

February 13

ONLY ONCE in nine years does the National Institute of Arts and Letters award a gold medal for music. Today, Douglas Moore, president of the Institute, announced that this rare award, the third in the Institute's history, would go to John Alden Carpenter, American composer, for "his distinguished services in the field of music, based upon the entire work of the recipient." The formal presentation was made in May at the an-

nual joint meeting of the American Academy and the National Institute of Arts and Letters.

John Alden Carpenter has composed music in many different styles, and he has been successful in all of them. *Skyscrapers* was the first ballet written in jazz style, and was performed at the Metropolitan Opera House in 1926. In other works, such as the *Adventures in a Perambulator*, he has employed a witty and satirical manner. Other major compositions are impressionistic (*Sea Drift*), rhapsodic (*Seven Ages*), and warmly romantic, as in the case of his songs.

A lineal descendant of the John Aldens of colonial days, John Alden Carpenter was born in Park Ridge, Illinois, in 1876. He was graduated from Harvard University in 1897, where he took courses in music under John Knowles Paine. For a few months in 1908, he studied with Sir Edward Elgar, and from 1909 to 1912 he completed his music studies with Bernhard Ziehn in Chicago. For many years—up to 1936—he combined the pursuit of business with composition, serving as vice president in his father's mill, a railroad and vessel supplies house in Chicago.

February 15

IN AN ATTEMPT to bring about a closer cultural bond between two of the leading protagonists in world affairs, the American-Soviet Music Society undertook a series of three concerts in New York City. The first program, given this evening at Times Hall, opened with the Quartet No. 2, Op. 69, by Shostakovich, performed by the Fine Arts Quartet, a Chicago group making its New York début tonight. Wrote Arthur V. Berger in the *Herald Tribune* the next day: "The Fine Arts Quartet . . . was more exciting news than the première of the Shostakovich work." The Quartet consists of Leonard Sorkin and Joseph Stepansky, violinists, Sheppard Lehnhoff, violist, and George Sopkin, 'cellist.

The evening continued with Prokofiev's Violin Sonata in D major, performed by Oscar Shumsky, violinist, and Leonid

Hambro, pianist, and Walter Piston's String Quartet No. 1. It closed with Mordecai Bauman, baritone, singing several songs by Charles Ives and excerpts from three American operas: Virgil Thomson's *Four Saints in Three Acts*, Douglas Moore's *The Devil and Daniel Webster*, and Marc Blitzstein's *No for an Answer*.

The second concert was devoted to choral and folk music. It took place on March 16, this time at Town Hall. Early Russian church music was performed by the Byzantine Singers under the direction of Christos Vrionides, while folk-music of the Soviet peoples was presented by the Russian Balalaika Ensemble, the Peoples Philharmonic Chorus, and several soloists including Jenovk Der Hagopian and Sam Haidostian, who sang and played Armenian music on native instruments. A modern note was struck with the first American performance of two choruses from Prokofiev's new opera, *War and Peace*, and excerpts from Dzerjinsky's opera, *Quiet Flows the Don*. At this program, American music was represented by three works of William Billings, performed by the American Choral Singers, William Schuman's *Prelude for Voices*, after a text by Thomas Wolfe, and the first concert performance of Alex North's cantata to a text by Langston Hughes, *Negro Mother*. The North cantata, which was not too well liked by the critics, was sung by Juanita Hall and Dolores Martin, sopranos, Clarice Crawford and Muriel Smith, contraltos, Louis Sharp and Jerry Laws, tenors, and James Lapsley and Lorenzo Fuller, bassos.

The third and final concert, on May 12, went to still another auditorium, the City Center, and was devoted to theater music of the two lands, drawing from opera, ballet, lyric theater, and film. The entire production was under the supervision of Marc Blitzstein and was staged by Robert H. Gordon.

There were two world premières and one first American performance. The former consisted of an adaptation by Jerome Robbins of Prokofiev's *Music for Children* into a ballet entitled *Summer Day*, danced by Annabelle Lyon and Mr. Robbins, with Ray Lev officiating at the piano; and a few excerpts from *A Mirror for the Sky*, a musical play based on the story of Audubon

by Jessamyn West, with music by Gail Kubik. The latter were sung by Natalie Bodanya, soprano, Paul Matthen, baritone, and the American Choral Singers. The American première was an excerpt from a comic opera by Prokofiev, *Betrothal in a Convent*, based on Sheridan's *The Duenna*. It was sung by William Hess, tenor, Jean Handzlik, soprano, and Edwin Steffe, baritone.

Also presented were four excerpts from the following Russian and American films: *The Fight for Life*, for which Louis Gruenberg wrote the score; Walt Disney's *Mickey's Grand Opera*; *Girl 217*, a Soviet film with music by Khatchaturian; and *The New Gulliver*, with music by Lev Schwartz. Earlier in the evening, a ballet entitled *Yerma*, the music by Leo Smit, was danced by Valerie Bettis, Lucas Hoving, and Doris Goodwin.

THE WORLD PREMIÈRE of Erich Wolfgang Korngold's Concerto in D major for Violin and Orchestra, Op. 36, was given this evening at Kiel Auditorium in St. Louis by Jascha Heifetz and the St. Louis Symphony Orchestra, directed by Vladimir Golschmann. In the course of the same program, Mr. Heifetz also played Franz Waxman's *Carmen Fantasie*, from the motion-picture *Humoresque*, which was given its first hearing in St. Louis. Rounding out the evening, Mr. Golschmann conducted Brahms's *Variations on a Theme of Haydn* and Richard Strauss's *Death and Transfiguration*.

The new violin concerto, dedicated to Alma Mahler-Werfel (widow of the novelist, Franz Werfel, and before that, widow of Gustav Mahler), was completed in October 1945. It is in three movements: Moderato nobile; Romance—andante; and Allegro assai vivace. It is a highly melodic work, with felicitous writing for the solo violin. It also exploits some unusual orchestration, particularly in the second movement where the vibraphone plays a prominent rôle.

PLEASING TO LOOK AT, and even more pleasing to listen to, P. Hjoerdis Schymberg, Swedish soprano, made her American début tonight in the rôle of Susanna in Mozart's *The Marriage of Figaro* at the Metropolitan Opera House. The critics

noted some minor imperfections in her singing, but felt that the spirit of youth she brought to her performance and the ingratiating flavor of vivacity and good humor which she injected into the rôle more than made up for the shortcomings. Four evenings later, on February 19, Miss Schymberg appeared as Gilda in *Rigoletto*, and gave the critics another opportunity to evaluate her singing. The imperfections were still apparent, notably at occasional moments of insecurity and in the metallic quality of her upper tones; but the critics still felt that her personal charm, together with the native warmth and transparency of her singing, made her a welcome addition to the Metropolitan's roster of principal sopranos.

February 16

TO CELEBRATE twenty-five years of broadcasting, radio station WOR, New York, scheduled two gala two-hour programs today, one in the afternoon from 2 to 4 p.m. and the other in the evening from 9 to 11 p.m. The musical highlight of the latter program was a work written expressly for the occasion, the *WOR Anniversary Overture* by Robert Russell Bennett, performed by the WOR Orchestra with the composer conducting.

Station WOR can look back to twenty-five years of fruitful efforts in the field of good music. It was the pioneer in broadcasting regular concerts of the New York Philharmonic Orchestra in 1927, and was thus instrumental in bringing to the microphone what has since then become, on another network, one of the major musical programs on the air. The Bamberger Little Symphony Orchestra, under Philip James, was established in 1929. For several years it was a prominent studio feature, presenting more than two hundred broadcasts in which two thousand different works were heard. Eddy Brown, violinist, became music director of the station in 1931. He inaugurated several notable programs, including: a series of Sunday evening chamber-music concerts by famous ensembles; a series devoted to modern American orchestral music; a cycle devoted to great virtuosos, and another to famous women pianists; and cycles of

violin recitals. Alfred Wallenstein, 'cellist, who began conducting his Sinfonietta over WOR in 1931, took over the musical direction of the radio station in 1935 and for a decade maintained a very high level of performance. Besides conducting many new works, and resurrecting old works rarely heard even in the concert hall, he was instrumental in initiating specialized series of concerts which made radio history, among them cycles devoted to Bach cantatas, Mozart operas, American choral works, and all the piano concertos of Mozart (Nadia Reisenberg, soloist). When Mr. Wallenstein resigned his radio position to become conductor of the Los Angeles Philharmonic Orchestra, he was succeeded by Sylvan Levin.

AT FAIR PARK AUDITORIUM this afternoon, Morton Gould took over the direction of the Dallas Symphony Orchestra in an all-American program, a feature of which was the first performance anywhere of his Symphony No. 3. The Symphony was preceded by Samuel Barber's *Essay No. 1*, and followed by Roy Harris's *Memories of a Child's Sunday*, two Negro spirit-uals transcribed for strings by Mr. Gould ("Go Down, Moses," and "Sometimes I Feel Like a Motherless Child"), and Mr. Gould's *Cowboy Rhapsody*.

Mr. Gould completed his latest symphony on January 27, 1947, and dedicated it to his parents. His own description follows: "The first movement is rhapsodic and dramatic. Rather than self-contained themes, the melodic line is sort of long and unwinding and there are two contrasting sections which are developed. The movement ends on a grim and driving sort of funereal processional. The second movement is slow and of simple lyricism, almost 'sweetness and light' as compared to the first. There are singing melodies throughout and the harmonic and melodic scheme stays pretty close to the blues tonality. The third movement corresponds to the Scherzo. It opens on a jazz fugue which grows wilder and wilder. The trio is blatant and humorous. There is a short return to the first theme and then a driving coda. The last movement opens on a declamatory note following which the work swings into a dancelike section. . . . The movement ends in a broad and intense climax which in a sense represents a culmination of the work as a whole."

THE OBERLIN MUSICAL UNION CHOIR and the Conservatory Orchestra, both under the direction of Maurice Kessler, combined today to give a stirring performance of Herbert Elwell's *Lincoln: Requiem Aeternam* at Oberlin, Ohio. This marked the first concert performance of the work, though the world première took place one day earlier, on February 15, when the same organizations presented it over the network of the National Broadcasting Company.

Mr. Elwell, music critic of the Cleveland *Plain Dealer* for fifteen years and professor of composition at Oberlin Conservatory, was awarded the 1946 Paderewski Prize of \$1,000 for his choral work. It is a setting of a poem by John Gould Fletcher.

SYLVIA MARLOWE, harpsichordist, turned impresario this afternoon with the first in a series of three concerts at the Carnegie Chamber Music Hall in New York City. The series was dedicated to the music of the early classical period.

For this concert, Miss Marlowe called upon the assistance of the four members of the Boston Society of Ancient Instruments: Paul Federowsky, descant viol; Albert Bernard, treble viol; Alfred Zighera, director of the Society, viola da gamba; and Gaston Dufresne, violone. The Boston group, all members of the Boston Symphony Orchestra, was organized twelve years ago by Mr. Zighera.

In varied combinations, the five musicians succeeded in resurrecting early music which, for the most part, richly deserved rehearing. This was particularly true of François Couperin's *La Sultana*, for four viols and harpsichord, Dietrich Buxtehude's Sonata in D major, for viola da gamba, violone, and harpsichord, and two Fantasias for the quartet of viols by Orlando Gibbons. Other ensemble works heard were the Suite in C major for four viols and harpsichord, by G. P. Telemann, and the Sonata in G for solo viola da gamba, by Karl F. Abel. Miss Marlowe's individual contribution to the program was a group of sonatas by Domenico Scarlatti and a Gavotte and Variations in A minor by J. P. Rameau.

Of particular interest in the second program, on March 16, was the performance of three rarely heard Bach sonatas for viola da gamba and harpsichord by Mr. Zighera and Miss Marlowe. The program was completed by a group of harpsichord solos by Purcell and the Bach-Vivaldi Concerto in D major, also for harpsichord.

For the third concert, on April 13, Miss Marlowe and Mr. Zighera were joined by Julius Baker, flutist, and Mitchell Miller, oboist, in performances of Bach's Trio Sonata in C major and the Trio Sonata of Leclair. There were also sonatas by Handel and Bach, with harpsichord alternately coupled with viola da gamba, flute, and oboe. Miss Marlowe appeared further as soloist in Couperin's suite for harpsichord, *Les Fastes de la Grande et Ancienne Ménestrelandise*.

February 18

AN ANNOUNCEMENT of major importance was made today by Columbia Records, Inc., which revealed that negotiations had been successfully consummated to record complete operas and complete parts of operas on the stage of the Metropolitan Opera House in New York, in "official" Metropolitan Opera Company performances. On March 16, the first of these events took place, an exacting four-hour session during which the eighteen-minute "Liebesnachtmusik" from Wagner's *Tristan and Isolde* was recorded with Helen Traubel, Torsten Ralf, Herta Glaz, and an orchestra of seventy directed by Fritz Busch. It was the first time that a recording had been made in the opera house; it was also the first time the Love-Music from *Tristan* had been recorded without "cuts."

The first complete opera transcribed on the Metropolitan stage was completed early in June: Humperdinck's *Hansel and Gretel*. Never before had this opera been recorded in its entirety, and never before had any complete opera been recorded in English. Hansel was sung by Risë Stevens, Gretel, by Nadine Con-

nor. Other artists participating were: Thelma Votipka, the Sandman and the Witch; Lillian Raymondi, the Dewman; Claramae Turner, the Mother; and John Brownlee, the Father. Max Rudolph conducted. The orchestra and chorus were those of the Metropolitan Opera Company.

To counter Columbia's signing of the Metropolitan, RCA Victor lost no time in announcing that it, too, would go in for complete recorded operas with "Metropolitan casts," pointing out that it was well able to do so by virtue of the fact that so many of the Metropolitan stars were under exclusive Victor contracts. It promised that the initial recordings would be under the baton of Arturo Toscanini—a signal achievement, for it would mark the first time that the celebrated conductor would be represented in a complete opera on discs.

The recording of unabridged opera performances is no novelty: most of the great music dramas are available in the Victor and Columbia catalogues. Up to now, however, European opera organizations were used exclusively, notably, La Scala of Milan, the Paris Opéra and Opéra Comique, the Royal Opera of Rome, the Berlin State Opera, the Vienna State Opera, the Glyndebourne Festival Company, and the Bayreuth Festival Company.

AT THE MUSIC HALL this evening, the world première of Richard Mohaupt's Suite from *Lysistrata* was given by the Kansas City Philharmonic Orchestra under Efrem Kurtz. In its original form, *Lysistrata* was a dance-comedy that was based upon the play of Aristophanes, and employed not only dancers but a choir and solo voices as well. From the original score, the composer selected four dances which he combined into the present concert suite: I. The Wives on Strike; II. Danse Mondaine; III. Conspiracy of the Husbands; IV. Dance of the Huntress.

The remaining numbers on the program were the Brahms Concerto in D major for Violin and Orchestra, with Joseph Szigeti as soloist, and Tchaikovsky's Symphony No. 4 in F minor.

THE TELEPHONE, a new one-act opera by Gian-Carlo Menotti—some critics described it as an “extended skit with music”—was presented tonight by the Ballet Society at the Heckscher Theater in New York. Marilyn Cotlow, coloratura soprano, and Paul Kwartin, baritone, sang the only two rôles. Leon Barzin conducted. *The Telephone* was paired in this performance with another Menotti opera, *The Medium*, written a year ago on commission from the Alice M. Ditson Fund of Columbia University and heard in New York during the same season. Both productions this evening were under the personal direction of the composer.

Great economy of resources is one of the distinguishing qualities of the new Menotti opera. Requiring only two characters, the action takes place in a set that consists of a telephone booth, a telephone, and a davenport. The opera is scored for thirteen instruments, and consumes only half an hour.

The libretto, written by the composer, was described by *Time Magazine* as “little more than a trite gag.” It tells of the efforts of a young lover to propose to his girl while her telephone keeps ringing continually. Driven almost frantic by the constant interruptions, he finally rushes to the corner drugstore, calls her up from a pay phone, and thus wins her hand. With tongue in cheek, the composer gave a subtitle to his opera, *L'Amour à Trois*.

Mr. Menotti, always best in a light bouffe style, endowed the rather slight text with some of his wittiest music, in which an instinct for good theater and an appreciation of the stage business are ever present. The success of the opera was due in large measure to the skillful integration of music, play, and stage effects. The net result was not only good opera, but superb entertainment as well.

On May 1, *The Telephone* and *The Medium* opened on Broadway at the Ethel Barrymore Theater. The drama critics were not so unanimous in their approval as the music critics had been, judging the two works exclusively as stage presentations. Because of the mixed critical reception, the double-bill pre-

pared itself for a brief run. On two occasions it announced a closing date, but these announcements simply brought further business to the box-office. As the spring season came to a close, the Menotti show was going stronger than when it first opened.

The music public was to learn more about the young and successful composer. On June 1, a full profile sketch appeared in the magazine section of the *New York Times*, written by Howard Taubman, music editor of that newspaper.

Gian-Carlo Menotti, creator of the operatic double-bill, *The Medium* and *The Telephone*, is a successful composer who has turned the old order of things on its head. It used to be standard operating procedure for young composers in this country to go abroad to complete their musical studies, but Gian-Carlo Menotti, born in Italy, came here for the most important phase of his education and here he remained to become one of our leading operatic writers.

Gian-Carlo did not come to America because of his dissatisfaction with educational facilities in Italy. It happened, he admits objectively, because he had become, at 17, one of that species of impossible brats—a spoiled prodigy.

In his early teens he was enrolled at the Conservatory in Milan. He treated his studies cavalierly and learned little, he says with the detachment of a scientist examining a dubious specimen. Why bother to work? He could compose easily. The son of a retired importer and a musical mother, he had been composing songs since the age of 6, and in his teens he tossed off his first opera, a thing called *Il Morte di Piero*, unproduced and unlamented. He played the piano with facility and was welcomed in the salons of the most distinguished families, where he was pampered and flattered. His self-satisfaction was insufferable, and his sensible mother, who was his first teacher, decided on drastic action. That was in 1928.

Certain that the boy had talent, she decided to send him to the United States where he would have to make new friends, learn a new language and establish his capacities as a student—and where he would not be distracted by the rôle of favorite in cooing social circles. She accompanied him to this country herself on his first trip, and left him at the Curtis Institute of Music in Philadelphia.

Signora Menotti's hunch was sound. Shy, lonely, unable to speak English, Gian-Carlo was thrown on his own resources. He understood at last how he had been wasting his time in Milan and he applied himself to his music with concentration and intensity. He picked up English and he made new acquaintances, among them

Samuel Barber, the talented American composer, who has become his closest friend.

When he was 22, Gian-Carlo completed *Amelia Goes to the Ball*, his first opera to be produced. Finished in 1933, the work was presented at the Curtis Institute in the spring of 1937, with Fritz Reiner conducting, and was repeated in New York at the New Amsterdam Theater some weeks later under the same auspices. When he undertook *Amelia*, Gian-Carlo could not yet trust his English and wrote his own libretto in Italian, later translating it into English.

Amelia was gay, playful, lightly satirical and filled with fresh, original melody. Amelia, who bedevils a lot of people in her scatter-brained fashion as she gets ready to go to the ball, recalled the salons of Menotti's youth with affectionate irony. The boy who had complacently lapped up this showy atmosphere was now adult enough to poke fun at it, and the work immediately stamped him as a richly promising composer.

In the summer of 1937, Gian-Carlo went home to Italy for a vacation. He spent most of his time in the small town of Cadigiano on Lake Lugano, not far from Milan, where he had lived his first eleven years.

Cadigiano had heard of Gian-Carlo's progress as a composer. But the good people of the town got their biggest thrill that summer when the postmistress, an excitable, little woman, went pedaling through the town one morning, waving a cablegram and shouting the news it contained to all she met en route. At last she came to the Menotti house. Before handing over the cable, she shouted, "Il Metropolitano! Il Metropolitano!" It was true, the Metropolitan had decided to put on *Amelia* during its next season.

The Metropolitan production on March 3, 1938, was a success. The Italian Embassy notified Gian-Carlo that the Italian Minister of Culture, Dino Alfieri, had cabled an offer to make him an honorary member of the Fascist party. Gian-Carlo declined, though he was told that acceptance would speed performance of his opera in Italy. The work was played the next year in Italy, not at one of the major theaters but at the provincial opera house of San Remo. The critics attacked him. When Gian-Carlo asked the head of the Rome Opera why his work had not been presented there, that official pointed to the composer's lapel, indicating that the absence of the Fascist party button was responsible.

Gian-Carlo's next operatic effort was *The Old Maid and the Thief*, which he wrote on commission of the National Broadcasting Company. This time Menotti wrote his libretto directly in English, as he has done with his other works since. The opera, heard for the

first time on April 22, 1939, has been played on many stages; it has had at least 100 performances, more than any other Menotti work.

In 1942 Menotti wrote *The Island God*, a tragic opera, produced at the Metropolitan that year. *The Medium*, another tragic opera, written by commission of the Alice M. Ditson Fund, had its première at the Columbia University Festival of Contemporary American Music last year. . . .

Like Toscanini, Menotti has remained an Italian citizen out of loyalty and affection to his native country. During the war he worked for the Office of War Information, broadcasting in Italian to his native land.

Menotti shares a house in Mount Kisco with Sam Barber, where each composer has his own studio and each composes in different styles and forms. Slender and handsome, Gian-Carlo has the gracious, witty manner that would make him at home in the salon days of his youth, but he is too serious for that sort of thing now.

February 19

A NEW ADAPTATION of the waltzes from Richard Strauss's *Der Rosenkavalier* was given its première today by the San Antonio Symphony Orchestra, Max Reiter conducting in the Municipal Auditorium of that city. This new version of the famous waltzes had its origin in a conversation held nine years ago in Milan, Italy, between the composer and Mr. Reiter. Mr. Reiter expressed his feeling that none of the existing arrangements of the *Rosenkavalier* waltzes were satisfactory, and explained why. Dr. Strauss agreed, and promised to prepare a fresh version along the lines suggested by the conductor. The war intervened, but the venerable composer did not forget his promise. Last fall, word came to Mr. Reiter that the new adaptation was ready, and that its first performance anywhere had been assigned to him. Previous to its formal concert première, the conductor had presented it with the same orchestra in an NBC broadcast.

ROBERT RUSSELL BENNETT tonight appeared as guest conductor of the Knoxville Symphony Orchestra at the High School Auditorium in that city. His program, compounded of serious music and lighter classics, included the world première of

his own *A Dry Weather Legend*, in which the permanent conductor of the orchestra, Lamar Stringfield, participated as the solo flutist.

A Dry Weather Legend was written expressly for Mr. Stringfield, and is dedicated to him. It is based upon the water-well version of "The Tar Baby," a West Virginia legend in which Br'er Rabbit is kept from drinking water from a well which he refused to help dig. Scored for flute and orchestra, the work is replete with insouciant melodies in a rather satiric vein.

Mr. Bennett also conducted: Arioso, by Bach; the first movement of Franck's Symphony in D minor; the Berceuse from Stravinsky's *L'Oiseau de Feu*; selections from Gershwin's *Porgy and Bess*, arranged by Hans Spialek; selections from Richard Rodgers's *Oklahoma!*, and Irving Berlin's "Alexander's Ragtime Band," the last two numbers arranged by Mr. Bennett.

February 20

EDWARD MacDOWELL's gripping piano work, the *Sonata Tragica*, was heard this evening for the first time in an orchestral version at the Music Hall in Detroit, Karl Krueger conducting the Detroit Symphony Orchestra. Mrs. MacDowell had revealed that her husband always felt this sonata would have sounded better as an orchestral work. When Modest Altschuler, conductor and composer now residing in Hollywood, broached a plan of orchestrating it, she readily assented. He renamed it *Sinfonica Tragica* and, while adhering strictly to the original artistic intentions of the composer, gave it added breadth and expansiveness through the use of the greater sonorities and dynamics at his command.

Dr. Krueger dedicated this performance to the composer's widow, who heard it at her California home on February 23 when it was broadcast by the same orchestra over the network of the American Broadcasting Company.

MacDowell wrote his sonata on the occasion of the death of his teacher, Joseph Joachim Raff. It was published in 1893 as

Opus 45. Some commentators have described the work as auto-biographical, and suggest that the tragic overtones of the work may well have been a premonition on the part of the composer of his untimely death.

February 22

THE AMERICAN PREMIÈRE of Marcel Dupré's Concerto for Organ and Orchestra in E minor, Op. 31, was heard this evening at the Tabernacle in Salt Lake City, Utah. Werner Janssen directed the Utah Symphony Orchestra, and the assisting artist was Alexander Schreiner, the organist of the Tabernacle.

The Concerto, dedicated by Mr. Dupré to his wife, is in four movements. The first, marked *Allegro con moto*, is highly rhythmic. A beautiful song for organ dominates the *Largo*. After a charming *Allegretto*, in the style of a French chanson, the Concerto closes with a stirring *Finale*.

The program tonight also included the world première of Leigh Harline's *Centennial Suite*. Commissioned by Mr. Janssen for the Utah Symphony Orchestra, it was written in honor of the centennial celebration of the State of Utah and was completed early this year. The four parts of the Suite are described by Dr. Byron Done in the program notes as follows:

I. The Beginnings—God had spoken again. New hope and new faith filled the hearts of many, and expressed itself. Expectations were high, because a prophet walked among men.

II. The Martyrdom—"Joseph is dead." But not the truths he taught, nor the faith he inspired. His passing occasions a pause—from which his followers emerge with greater affirmation of love. The Prophet is gone.

III. The New Home—The Joys, The Prayers, The Building. "We'll find the place which God for us prepared." They found the place, they knew the joys, they prayed their prayers. They built their homes and their temples with the faith and hope of men who build with a sense of the eternal.

The remaining numbers on the program were Brahms's *Tragic*

Overture, Arcady Dubensky's Fugue for Violins, and Beethoven's Symphony No. 5 in C minor.

Leigh Harline is now the musical director at the RKO studios in Hollywood. Born in Salt Lake City in 1907, he studied music privately with J. Spencer Cornwall, conductor of the Tabernacle Choir. In 1928, he went out to Hollywood where, after working on various musical assignments over the radio, he joined the Walt Disney studios, composing the musical score for *Snow White* and *Pinocchio*. The latter score subsequently received the Academy Award. In 1941, Mr. Harline left the Disney organization to assume his present post at the RKO studios.

February 23

DLEGATES AND REPRESENTATIVES from approximately 150 of the country's leading music schools, colleges, and universities gathered at the Hotel Jefferson in St. Louis, Missouri, for the twenty-second annual meeting of the National Association of Schools of Music, the sessions of which were conducted over a period of three days. The first general session was called to order by the new president, Donald M. Swarthout, Dean of the College of Fine Arts at the University of Kansas.

Howard Hanson, director of the Eastman School of Music, addressed the second general session on "American Music at the Crossroads." He lamented the fact that, whereas other great nations both recognize and encourage their contemporary music as important expressions of social and political outlook, our own country has "neither personnel nor funds to propagandize" for native composers. Our very thinking habits would have to change if American music is to show its strength as a social force.

An entire session was devoted to the rôle of music in such new fields of endeavor as therapy, industry, and radio. The main speakers on each of these new areas of interest were: on therapy, Dr. Roy Underwood, of Michigan State College, and Dr. E. Thayer Gaston, of the University of Kansas; on industry, William A. Tritchler, of the Goodyear Tire and Rubber Co., and

Theodore Vosburgh, of the Dow Chemical Co.; on radio, Uberto T. Neeley, of the Cincinnati College of Music.

One of the most provocative sessions of the annual meeting was devoted to the problem of over-enrollment in the music schools due to the influx of war veterans. Some interesting statistics were provided by Burnet C. Tuthill, director of music at Southwestern University in Memphis, Tennessee, and secretary of the Association. 145 schools had increased enrollment by 16,890, out of a total enrollment of 78,201. An average of 16.2 degrees per school were awarded, as against 13.6 a year ago. It was further pointed out by Dean Swarthout that many veterans enrolled for music study without any preparatory training, a situation aggravated by the shortage of teachers, instruments, and other facilities. The dearth of teachers could be attributed to low salaries, and the speaker urged delegates to press for higher salaries at their institutions.

Dean Swarthout and Mr. Tuthill were reelected president and secretary, respectively, the latter for his twenty-third term. Among the new officers elected were: Peter Stam Jr., of Wheaton College, treasurer; and Mrs. J. D. Schenck, of the Manhattan School of Music, vice president.

Two SOUTH AMERICAN composers, Camargo Guarnieri of Brazil (see November 29) and Alberto Ginastera of Argentina, were honored this afternoon by the League of Composers with a concert of their works at the New York Public Library. Both composers were present, Mr. Guarnieri as one of the participating pianists in the program, Mr. Ginastera as a member of the audience. Heard in the course of the afternoon, besides Mr. Guarnieri, were Lidia Samoes and Hector Tosar, pianists, Eunice De Conte, violinist, Maraquita Moll, soprano, Lois Wann, oboist, and Carleton Sprague Smith, chief of the music division of the New York Public Library, flutist.

The program was divided equally between the two composers. Mr. Guarnieri's compositions included: Sonatina for Flute and Piano, Sonata for Violin and Piano, *Encantamiento*, for violin and piano, and Five Pieces for Piano. Those by Mr. Ginastera

were: Duo for Unaccompanied Flute and Oboe, Five Argentine Folksongs, for voice and piano, and *Pampeana* No. 1, a rhapsody for violin and piano.

Born in 1916, Alberto Ginastera belongs with the younger generation of Argentine composers, and is a graduate of the National Conservatory in Buenos Aires. One of his first major works was a ballet based on an Indian legend, *Panambi*, an orchestral suite from which was introduced by the Teatro Colón Orchestra in 1937, Juan José Castro conducting. Since that time, he has written numerous works for orchestra, piano, and various chamber combinations, music in which the folk-lore element predominates. In 1943, Mr. Ginastera was the recipient of a Guggenheim Fellowship.

February 25

AT ONE of its regular concerts in the Lyric Theater, Baltimore, the National Symphony Orchestra gave tonight the world première of Otis Clements's *Prelude* and *Marche*. Hans Kindler conducted. Also heard on the program were: Overture to *Rosamunde*, by Schubert; Concerto in A major for Piano and Orchestra, by Mozart; Concerto in F minor for Piano and Orchestra, by Chopin; and *Finlandia*, by Sibelius. Artur Rubinstein participated as soloist in both concertos.

Mr. Clements's *Prelude* and *Marche* are two movements from a *Suite in Miniature* which he completed in the summer of 1946. "Each movement of the Suite," the composer writes, "is marked by one or more individual themes which are accordingly developed and woven into the various forms of which the movements are made. Most of the thematic material is very melodic yet made interesting by a coloring of different tones and rhythmical changes. The Suite does not take any one definite form or style because each of its movements is so characteristically different from the other. For this reason it is difficult to classify its idiom as a whole. Each individual movement creates a mood of its own."

Otis Clements, at the age of nineteen, is one of the youngest

American composers to have a work performed by a major orchestra. He began his musical studies with piano instruction at the Peabody Conservatory, Baltimore, when he was eight years old. Serious study of composition began in 1944 when he entered the Advanced Department of Peabody and became a pupil of Nicolas Nabokov. For the past two years, he has studied with Theodore Chanler. He has thus far composed the score for a U.S.O. camp show, in 1945, background music for several non-professional performances of plays, and various smaller pieces for piano and for orchestra.

February 26

AN ORGAN RECITAL tonight at the St. Thomas Episcopal Church in New York brought to a close T. Tertius Noble's fruitful association with that church over a period of thirty-four years, during the last four of which he had served as organist emeritus. Under the sponsorship of the American Guild of Organists, he gave a concert of music by Bach, Corelli, Karl Reinecke, Pietro Yon, and Mrs. Beach, besides three works of his own, *Theme with Variations* (1888), *Solemn Prelude* (1898), and *Fantasy on Leoni* (1945).

Dr. Noble, whose eightieth birthday was celebrated two-and-a-half months later, on May 5, 1947, had already announced his intention of withdrawing completely from an active career as organist after fulfilling several spring appearances in different parts of the East and a recital in England in July, on invitation of the Dean of York Minster. Subsequently, he would devote himself exclusively to composition.

Thomas Tertius Noble was born in Bath, England, in 1867. He began his musical education at the age of seven, and four years later made his début as a pianist. In 1881, he was given his first appointment as organist, at the All Saints Church in Colchester, remaining there for eight years. A scholarship in the Royal College of Music brought him back to formal study. In 1897, Dr. Noble became organist and choirmaster at York Cathedral. There he became a dy-

namic musical figure, founding a symphony orchestra in 1898 and, in 1910, reviving the once-famous York Festivals. In 1913, Dr. Noble came to the United States to become organist at the St. Thomas Episcopal Church in New York. From then on, his fame as an organist grew not only by virtue of his playing at the church but also through his recitals (more than a thousand) in America and England. He has also distinguished himself as a composer of church music for choral groups and organ. In this capacity, he has been called the most popular living writer of anthems, and, in the Protestant Episcopal Hymnal, one will find as many hymn tunes by Dr. Noble as by Bach. His compositions for the organ have considerably enriched the repertory of music for that instrument.

ERNEST BLOCH's latest string quartet, his second, was given tonight its first American concert performance at Town Hall, New York, by the Griller Quartet. It was the middle work in a program that included the Quartet in D minor by the seventeenth-century English composer, Matthew Locke, and Mozart's Quartet in G major.

A highly powerful and individual composition, written with Mr. Bloch's customary intensity and passion, the quartet was described by Olin Downes in the *Times* as "one of the most important and uncompromising scores of Bloch's career." In the *Journal-American*, Miles Kastendieck, one of New York's more restrained critics, was impelled to write: "The urge to call a new work a masterpiece on first hearing seldom occurs. It came last night. It grew stronger as the work unfolded. By the end of the fourth movement it crystallized. . . . Intellectually, the writing is a distinctive achievement. Emotionally, the music is a singularly moving revelation. The combination results in extraordinarily beautiful music in the modern style. It swept this listener off his feet."

In the *Herald Tribune*, Francis D. Perkins provided the following description of the Bloch composition: "The opening moderato has a questioning atmosphere; the other prevailing mood is that first established in the vital propulsiveness of the ensuing presto. . . . The close, which seems to bring back the opening musical idea in a different light, has a persuasive and impressive atmosphere of philosophic serenity."

Mr. Bloch completed this quartet in Oregon in October 1945, twenty-nine years after he wrote his first quartet. It was given its world première at Wigmore Hall, in London, in October 1946, also by the Griller Quartet. It was heard for the first time in America on January 19, 1947, when it was broadcast by the Griller Quartet over WNYC, New York. On June 5, 1947, it was selected by the Music Critics Circle of New York as the best new American chamber work of the season.

The recital this evening marked the return to the American concert platform of the Griller Quartet, famous chamber-music group, after an absence of seven years. During the recent war, all four members of the ensemble enlisted in the R. A. F., and were kept as a unit so that they might give concerts for the Allied armed forces. All four went on to become Fellows of the Royal Academy during the past year. "We shall be the only Fellows under eighty, I daresay," remarked thirty-seven-year-old Jack O'Brien, second violinist of the ensemble. The other members are: Sidney Griller, first violinist, Philip Burton, violist, and Colin Hampton, 'cellist.

February 27

TWO WORLD PREMIÈRES were heard tonight at Severance Hall on the fifteenth program of the Cleveland Orchestra, directed by George Szell: Hindemith's Concerto for Piano and Orchestra, with Jesús María Sanromá, soloist, and Aaron Copland's *Letter from Home*. Mr. Szell also conducted Mozart's Symphony in D minor, K. 385 ("Haffner"), Copland's *Danzón Cubano* (first Cleveland performance), and Haydn's Symphony in G major, No. 92 ("Oxford").

Mr. Hindemith wrote his concerto expressly for Mr. Sanromá, working on it during the summer of 1945 and completing it in New Haven, Connecticut, on November 29 of the same year. It is in three movements: I. Moderately fast; II. Slow; III. Medley on the Medieval Dance, "Tre Fontane": Canzona, March, Valse lente, Caprice, "Tre Fontane."

Mr. Copland's *Letter from Home* was composed originally for radio orchestra on a commission from the American Broadcast-

ing Company, and in this form it was introduced by Paul Whiteman and the Philco Radio Orchestra on October 17, 1944. Later, however, Mr. Copland rescored the work for full symphony orchestra, the first hearing of which was provided this evening. "This is a musical, not a prose, 'letter,'" explains the composer. "The music tries to convey not so much the detail of daily events, but rather emotional reactions associated with the reading of a letter from home. The listener is the recipient in this case; and the composer is fairly certain that the simple nature of the 'letter' will make it easily understood."

PETER MENNIN's Symphony No. 3 received its first world performance tonight at Carnegie Hall, with Walter Hendl, assistant conductor, leading the New York Philharmonic-Symphony Orchestra. The program also included: Beethoven's Overture to *Leonore*, No. 3, Schumann's Symphony No. 1 in B-flat, and Stravinsky's Suite from *Petrushka*.

Mr. Mennin provides the following explanation of his symphony, which he completed in May, 1946: "The first movement, *Allegro robusto*, makes use of two ideas which are developed polyphonically. Rhythmic and melodic extensions finally lead to a canon for full orchestra. The movement ends quietly. The second movement, *Andante moderato*, is an extended song, which moves along expressively, making use of sustained voice-weaving. The third movement, *Allegro assai*, is a movement full of rhythmic impulse and with broad lines set off by polyphony of the orchestra."

Peter Mennin was born in Erie, Pennsylvania, twenty-four years ago. His studies at Oberlin Conservatory were interrupted in 1942 when he entered the Army Air Force. After his honorable discharge, he resumed study at the Eastman School of Music, where he received the degrees of Bachelor of Music and Master of Music, while holding a fellowship in orchestration. He began to attract wider attention to his work in 1945, when his *Symphonic Allegro* won the first George Gershwin Memorial Award. Since then, he has also won the Bearns Prize of Columbia University for his Symphony No. 2, and has received a grant from the Academy of Arts and Letters.

A WORK BY Olivier Messiaen, one of the integral members of the new school of French composers known as *La Jeune France*, was heard this evening on the eleventh program of the San Francisco Symphony Orchestra, conducted by Pierre Monteux. It was *The Ascension: Four Symphonic Meditations*, played in America for the first time. Other works given on the same program were: Haydn's Symphony No. 85 in B-flat ("The Queen"), Beethoven's Concerto No. 4 in G major for Piano and Orchestra (Robert Casadesus, soloist), and Richard Strauss's *Death and Transfiguration*.

The Ascension was originally a set of pieces for the organ, but was later orchestrated by the composer. Each movement bears, in addition to its title, a subtitle drawn from Scriptural or liturgical sources, as follows:

I. *Majesty of Christ Beseeching His Glory of His Father.* "Father, the hour is come; glorify thy Son, that thy Son also may glorify Thee." (*Très lent et majestueux.*)

II. *Serene Hallelujahs of a Soul that Longs for Heaven.* "We beseech Thee, O Lord . . . that we may dwell in Heaven in the spirit." (*Pas trop modéré et clair.*)

III. *Hallelujah on the Trumpet, Hallelujah on the Cymbal.* "God is gone up . . . with the sound of a trumpet. . . . O clap your hands, all ye people; shout unto God with the voice of triumph." (*Vif et joyeux.*)

IV. *Prayer of Christ Ascending to His Father.* "Father . . . I have manifested Thy name unto men. . . . And now I am no more in the world, but these are in the world, and I come to Thee." (*Extrêmement lent, ému et solennel.*)

A devout Catholic, Olivier Eugène Prosper Charles Messiaen has endowed most of his music with a strong religious character as well as with highly poetic and extra-musical suggestions. He was born in Avignon thirty-eight years ago, and studied at the Paris Conservatory with Marcel Dupré and Paul Dukas. In 1939, he became organist at La Trinité in Paris. Besides his work as organist, he taught composition at the Schola Cantorum and the École Normale de la Musique, and is now professor of harmony at the Conservatory. Mr.

Messiaen has enumerated the influences that played a vital part in his artistic development as follows: "My mother, the poetess, Cécile Sauvage; my wife, the composer, Claire Delbos; Shakespeare, Claudel, Reverdy, and Eluard, Hello and Dom Columba Marmion (dare I speak of the Holy Scriptures, which contain the only Truth?); birds; Russian music; the great *Pelléas et Mélisande* of Claude Debussy; plainsong; Hindu rhythms; the mountains of Dauphiné; and, finally, all that pertains to stained glass windows and rainbows."

THE SESSIONS of the National Association of Schools of Music having just terminated at the same hotel, there opened today at the Hotel Jefferson in St. Louis, Missouri, the seventy-first annual meeting of the Music Teachers National Association. With more than a thousand attending, Russell V. Morgan, president of the organization, called the meeting to order after a brief invocation by the Rev. Hampton Adams. There followed a welcoming address by Leo C. Miller and a response from Mr. Morgan. Greetings were then expressed from affiliated organizations, including the National Association of Schools of Music, the National Federation of Music Clubs, the Music Educators National Conference, the National Association of Teachers of Singing, and the Missouri Music Teachers Association.

Two noted conductors spoke briefly at the banquet held on the evening of the opening session. Stanley Chapple, conductor of the St. Louis Philharmonic Orchestra and Dean of the Berkshire Music Center, dwelt on the responsibility of the musical interpreter and teacher to the composer in recreating a work true to the spirit and intentions of its creator. In discussing the responsibility of the teacher, he said: "The integrity of the teacher is surely the most important of all, for he ultimately controls the musical art, and the musicians who practice it. He must not allow music to degenerate into a means of earning a livelihood or an ability to pass examinations." The conductor of the St. Louis Symphony Orchestra, Vladimir Golschmann, then talked briefly on the healthy growth of American personnel in our symphony orchestras. He pointed out that, whereas formerly over ninety per cent of orchestral positions in this country were filled by foreign-born musicians, today the order has been re-

versed, thanks to the quality of American teaching. As part of the music program that followed these addresses, Harry Farbman, violinist, and his wife, Edith Schiller, pianist, performed the Fauré Sonata for Violin and Piano.

Many different branches of music education, as well as of musical activity in general, were discussed in the numerous meetings, forums, lectures, and demonstrations that were held from February 27 to March 2, inclusive.

There was an important session on musical therapy, headed by Roy C. Underwood of Michigan State College, and meetings devoted to college and university music, under the guidance of Edith Lucille Robbins of Lincoln, Nebraska. A sectional meeting on organ and choral music was conducted by Rowland W. Dunham of the University of Colorado, in which Leo Sowerby, prominent Chicago composer and organist, spoke on "Ideals in Church Music." A Latin American session was headed by Charles Seeger, composer and member of the staff of the Pan-American Union in Washington, D. C. Also held were specialized forums on the voice, piano, string instruments, theory, and composition. At the piano forum, a new Sonata for Violin and Piano by John Kessler was introduced, performed by Ernest Walker, violinist, and the composer at the piano. There were provocative discussions on school music and on music in industry. The value of the convention was further enhanced by talks by noted music educators, including Ross Lee Finney, of Smith College, Arthur Shepherd, of Western University, and Hans Rosenwald, of the Chicago Musical College.

At a luncheon arranged by the National Association of Music Clubs, Mrs. Mary Howe, composer and chairman of the Association's orchestra committee, stressed the importance of creating a greater consciousness among music-club members for modern American music.

At the final business meeting, Raymond Kendall of the University of Michigan was elected president of the Music Teachers National Association to succeed Mr. Morgan. Other officers elected at this time were: Leo C. Miller, of St. Louis, vice president; Oscar W. Demmler, of Pittsburgh, treasurer; and Wilfred

C. Bain, of the North Texas State Teachers College in Denton, Texas, secretary.

It was also agreed to hold the next convention of the Association in Boston, with the tentative date set for the Christmas holiday period of 1947.

MARCH

March 2

THE AMERICAN MUSIC FESTIVAL of the National Gallery of Art opened this evening in Washington, D. C., in the East Garden Court of the Gallery. It was the fourth such event in as many years. The current festival consisted of five concerts held weekly on Sunday evenings under the general direction of Richard Bales.

The performance tonight was by the Gordon String Quartet, the members of which are: Jacques Gordon and Urico Rossi, violinists; David Dawson, viola, and Fritz Magg, 'cellist. The subsequent events comprised a piano recital by John Kirkpatrick, on March 9, a joint recital by Jacques Gordon, violinist, and José Echaniz, pianist, on March 16, and two concerts by the National Gallery Sinfonietta, conducted by Richard Bales, on March 23 and 30. Rex Hinshaw, clarinetist, and Dorothy Erler, bassoonist, were soloists on March 23, while the guest artist on the final program was Shura Dvorine, pianist.

In all, thirty-three works by the following living American composers were heard: Richard Bales, Wayne Barlow, Theodore Chanler, Eric DeLamarter, Arcady Dubensky, Ross Lee Finney, Louis Gruenberg, Walter Spencer Huffman, Dai-keong Lee, Hunter Johnson, Jack F. Kilpatrick, John Lessard, Merrills Lewis, Normand Lockwood, Daniel Gregory Mason, George F. McKay, Burrill Phillips, Quincy Porter, Francis Pyle, Carl Ruggles, William Grant Still, Randall Thompson, John Verrall, and George Walker.

A noteworthy feature of the concerts was the world première of three works written expressly for the festival: Dai-keong

Lee's *Festival Ode*; Jack F. Kilpatrick's *Festival Piece*, for string orchestra; and Walter Spencer Huffman's Concerto No. 2 for Piano and Orchestra (Shura Dvorine, soloist). There were, however, other world premières: *Primavera*, by Richard Bales; Quartet No. 6, by Normand Lockwood; Sonata for Piano, by Burrill Phillips; and String Quartet No. 1, by John Verrall.

American music of the past was not neglected: *Music of the American Revolution*, arranged by Richard Bales; *Three Songs of Early America*, arranged by Richard Bales; *Old Folks at Home Variations*, by Stephen Foster; *Souvenir de Porto Rico*, *The Last Hope*, and *El Cocoye*, by Louis Moreau Gottschalk; Partita, for piano, by Charles Martin Loeffler; and two marches by John Philip Sousa.

SOMETHING OFF THE BEATEN TRACK in the way of a New York début took place this afternoon when three Chinese children, dressed in Mandarin costumes, gave a concert of piano music at Town Hall. They were George, Madeleine, and Sophie Vlachos-Wei, aged eight, ten, and twelve, respectively. Born of a Chinese mother and Greek father, they received their musical training in Shanghai, continuing it under the dire hardship of four years of Japanese rule in that city, years in which their father was held prisoner of war. Subsequently, General George C. Marshall heard them play and was impressed. M. W. Riddle, former manager of the Armed Forces Radio in China, made the arrangements for their American tour, under the auspices of the National Child Welfare Association of China. Proceeds from these concerts were to be allocated toward bringing other Chinese children to study music and art in the United States.

The three played singly, in pairs, and all together—a concert that blended the orthodox with the unique in a most disarming fashion. Movements from concertos by Haydn and Mozart were played on two pianos by George and Madeleine, and Madeleine and Sophie. Individually, the children played pieces by Scarlatti, Rameau, Beethoven, Chopin, as well as two original pieces by George, played by himself. The three children collaborated on two pianos to play—undoubtedly as a salute to

President Truman—the *Missouri Waltz*. The audience seemed to enjoy itself immensely, and the newspapers on the following day prophesied a profitable tour.

But the tour turned out otherwise. After several concerts in the East, their manager received a cablegram from the sponsoring committee in China announcing the withdrawal of its support. Unable to proceed without financial assistance, the three children prepared to return home with their parents, as soon as transportation could be arranged.

BY A COINCIDENCE in booking, on the same day that the three Vlachos-Wei children made their début in Town Hall, still another musical event of Chinese interest took place in New York City. What was described by one critic as an "absorbing evening of Chinese music, dance and theater" was presented this evening at the Belasco Theater by the Chinese Cultural Group, recently arrived in the United States with the endorsement of Mme. Chiang Kai-shek as a good-will mission for the relief of Chinese war refugees. The present group was following in the tracks of the Chinese Cultural Theater Group which performed with considerable success at the Mercury Theater, New York, and on tour throughout the country about a decade ago.

Authentic Chinese music played on the native instruments brought to the New York concert scene an intriguing touch of the exotic. A work from the Tang Dynasty, entitled *Moon on High*, interested Lou Harrison, critic of the New York *Herald Tribune*, for "its dramatic disposal of material, its delicate changes of tone colors and its extended linear design." The work was played by a small Chinese classical orchestra under the direction of Yue-tuh Sung. Mr. Sung also sang two solo numbers accompanying himself on the phoenix flute and on the pi-pa (similar to our lute), the latter work, *The Downfall of Chu*, conceded to be one of the longest, most elaborate, and most difficult ever written for that string instrument. It evoked sustained applause from the audience. Of historic interest was a duet, *The Melody of Po-Ang*, played on two psaltery-like instruments dating from antiquity.

The entire production was organized and narrated by Avril Tam, and included, besides the numbers discussed above, a group of songs sung by Pauline Wong, and scenes from the lyric stage enacted by Gardenia Chang, Chien-fee Ju, and Mickey Kwan.

PAUL DUKAS'S OPERA, *Ariane et Barbe-Bleu*—which had not been heard in this country since April 1, 1911, when it appeared in the repertory of the Metropolitan Opera Company—was heard this afternoon through excerpts presented by Arturo Toscanini and the NBC Symphony over the network of the National Broadcasting Company. The occasion was an all-French program which included César Franck's symphonic piece, *Redemption*, and Debussy's *La Mer*.

Dukas wrote his impressionistic opera to a text by Maurice Maeterlinck in 1907. It was successfully produced the same year at the Opéra Comique in Paris. Since that occasion, French critics have generally conceded it to be one of the composer's masterpieces, and one of the most felicitous products of modern lyric writing for the stage. The excerpts performed by Mr. Toscanini were from Acts I and II. They were notable for their poetic vein and their sensitive atmospheric writing: a "great piece of musical scene-painting," wrote Virgil Thomson the next day in the New York *Herald Tribune*.

March 3

WHAT IS BELIEVED to be the first public performance in the United States of an early violin concerto by Paul Hindemith took place this evening at Carnegie Hall, when Leon Barzin conducted the season's third concert of the National Orchestral Association. Oscar Shumsky was the soloist, and was also heard in a performance of Mozart's Concerto No. 5 in A major. The remainder of the program consisted of Beethoven's Overture to *Leonore*, No. 3, and William Schuman's *Undertow*.

Mr. Hindemith's violin concerto forms part of the *Kammermusik* which he composed in the 1920's for a variety of different

instruments. It is the fourth of the group, and was written in 1924 for solo violin and an unusual combination of twenty-four assisting instruments: two piccolos, one clarinet in E-flat, one clarinet in B-flat, one bass clarinet, two bassoons, one contrabassoon, one cornet, one trombone, one tuba, four violas, four 'cellos, four double basses, and four kettledrums. While a comparatively early work, it is nevertheless one in which the characteristic style of the composer is already integrated: contrapuntal writing is blended with the most modern harmonic and rhythmic resources to achieve fluidity of movement, as well as high tension and power.

March 4

SUZANNE BLOCH, daughter of the famous American composer, Ernest Bloch, and in her own right a lutenist, singer to the lute, and an indefatigable traveler into music's yesterdays, gave her seasonal concert of old music at Times Hall in New York City tonight. Assisted by her pupils, Miss Bloch played music rarely heard on concert programs, performing them on the instruments for which they were originally written, among them the recorder, lute, virginal, and viola da gamba.

With one exception, all the music on her program was written before the seventeenth century. There were compositions for one lute and for two—delectable pieces from Jane Pickring's Lute Book and others by Vincenzo Galilei, Renaissance composer who was father of the celebrated astronomer. There were songs by composers whose names are unfamiliar even to the average well informed student: Attaignant, Bataille, De Coincy. The music, all of it of incomparable sweetness and charm, was performed in the best possible taste. Miss Bloch played the lute and sang. Her husband, Paul Smith (professor of mathematics at Columbia University) played the recorder. Others participating were: Eugene Morgan, baritone; Betty Martin, virginal player; Nina Courant, performer on the viola da gamba; and Margot Ramsay, lute-player.

ANOTHER TAGLIAVINI was heard on the American concert stage this season. Pia Tassinari, soprano—in private life, Mrs. Ferruccio Tagliavini—made her New York début tonight at the Metropolitan Opera House in a concert for the benefit of the Manhattanville College Scholarship Fund.

She sang an aria from Mascagni's *L'Amico Fritz*, collaborated with her husband in a duet from Cilea's *Adriana Lecouvreur*, and the two, joined by Giuseppe De Luca and Mimi Benzell, offered the quartet from Act III of *La Bohème*. In all three numbers, she gave an excellent account of herself. She used her voice with the utmost refinement, "spinning out a pianissimo with ravishing effect." Later in the season, it was announced that Mme. Tassinari had been engaged by the Metropolitan Opera Company for the 1947-1948 season.

Others appearing at the concert this evening were Anne Brown, soprano, Irene Jordan, mezzo-soprano, Richard Tucker, tenor, Enzo Mascherini, baritone, Salvatore Baccaloni, basso, the Choir of the Pius X School of Liturgical Music, and an orchestra directed by Alexander Smallens.

March 5

AFTER A HIATUS of almost seven years, the Composers Forum was revived tonight in New York City, at the Museum of Modern Art, by its founder and original director, Ashley Pettis. The event, sponsored by the New York Public Library, was devoted to the music of two contemporary Americans, William Bergsma and Paul Bowles, both of whom were in the audience. The works by Mr. Bergsma were: Suite for Brass Quartet; *Pastorale* and *Scherzo*, for recorder and two violins; and six songs to texts by E. E. Cummings. Those by Mr. Bowles: *Melodia*, for piano, percussion, strings, and wind instruments; *Music for a Farce*, for clarinet, trumpet, piano, and percussion; *Tornado Blues*, for chorus; *Prelude and Dance*, for wind instruments, percussion, piano, and double bass. The participating artists included

Janet Fairbank, soprano, Suzanne Bloch, recorder player, Ruth Cumbie, pianist, the David Randolph Chorus, and various chamber ensembles from the Juilliard School of Music, directed by Samuel Baron.

An audience of almost five hundred responded enthusiastically to the music, which ranged from the sentimental to the satiric, from the lyrical to the dramatic. Following the custom established by the Forum, the auditors plied the two composers with questions at the close of the concert and expressed themselves frankly on the music heard.

The second of the Forum concerts, and the last of the season, took place on April 30 at the McMillin Theater of Columbia University. It was given over to the music of Norman Dello Joio and Normand Lockwood.

Works by Mr. Dello Joio heard at this concert were: Suite for Piano and Sonata No. 2 for Piano, both played by Jorge Bolet, and *Madrigal* and *Fable* sung by the Columbia Madrigal Singers under Jacob Avshalomoff, with Elizabeth Johnston assisting at the piano. Mr. Lockwood's compositions were: Sonata No. 1 for Piano, played by Beveridge Webster, and String Quartet No. 6, performed by the Juilliard String Quartet, comprising Robert Mann and Robert Koff, violinists, Raphael Hillyer, violist, and Arthur Winograd, 'cellist.

Mr. Dello Joio's piano sonata came in for special praise for its unusual vitality and percussive force. Lou Harrison of the *Herald Tribune* found in it "a good deal of resourceful musical thinking."

Under the direction of Ashley Pettis, the Composers Forum began on the evening of October 30, 1935, as an arm of the Federal Music Project of the Works Progress Administration. During the four years of its existence, about one thousand different works by several hundred American composers—known and unknown, professional and amateur—were heard. The curtailment of WPA funds in 1939 doomed the venture.

March 7

THE WORLD PREMIÈRE of Lukas Foss's Biblical cantata for soprano and orchestra, *The Song of Songs*, a work commissioned by the League of Composers, was given this afternoon at Symphony Hall, Boston, by the Boston Symphony Orchestra under Serge Koussevitzky. Ellabelle Davis, Negro soprano (for whom the composition was commissioned, and to whom it is dedicated) was the assisting artist. Dr. Koussevitzky also directed the Rachmaninoff Symphony No. 3, heard in Boston for the first time, and Stravinsky's *Symphony of Psalms*, with the Harvard Glee Club and the Radcliffe Choral Society participating in the latter work.

Drawing its text from the Song of Solomon, the Foss cantata is in four movements. The first ("Awake, O North Wind") is in the nature of an introduction, opening with a free fugue before the voice enters. The second ("Come, My Beloved, Let Us Go Forth into the Field") follows the form of a full da capo aria. The third ("By Night on My Bed") is a recitative punctuated with orchestral interludes, proceeding without pause to the culminating fourth movement ("Set Me as a Seal upon Thine Heart"). The mood of the work passes from optimism and joyousness to high tragedy and religious exaltation.

The Boston critics did not completely echo Dr. Koussevitzky's own excited enthusiasm for the new work, an enthusiasm that led him to break all precedent by performing it eight times in nine days (twice in Boston, twice in Manhattan, and once each in Philadelphia, Brooklyn, New Haven, and Northampton, Massachusetts). In the *Herald*, Alexander Williams wrote that the work was "a musical composition first and a setting of a poetical text a long way second." Carrying out the same thought, Warren Storey Smith reported in the *Post* that only in spasmodic pages did the composer succeed in capturing the spirit of the text. However, all critics agreed that its best pages contained passages of eloquent emotional expression and that the work revealed unquestioned talent. The critics, however, showed less

hesitance in praising the singing of the soloist, Miss Davis. They attributed much of the dramatic effect of the performance to the full, rich voice of the soprano.

Strange to say, Ellabelle Davis, of New Rochelle, New York, was "discovered" in South America. Rehearsing with an accompanist on the stage of the Teatro Gran Rex in Buenos Aires, in August 1946, she was heard inadvertently by Eugene Ormandy. Deeply impressed, Mr. Ormandy asked her, in broken Spanish, if she would consider coming to the United States as his discovery. She replied, in impeccable English, that she came from the United States and that, as a matter of fact, she had already given concerts there. Mr. Ormandy engaged her, nevertheless, and on November 22, 1946, she appeared as soloist with the Philadelphia Orchestra.

Born and raised in New Rochelle, Ellabelle Davis decided early in life to become a singer. While still in high school, she took voice lessons and found that nothing else seemed to delight her so much. She later studied dressmaking, but only to be able to finance herself in advanced music study. In 1941, she became a seamstress to Louise Crane, daughter of the former Governor of Massachusetts and United States Senator. A music-lover and patroness, Miss Crane recognized Miss Davis's talent and decided to sponsor her career. The singer appeared first in 1941 at a Coffee Concert, held in the Museum of Modern Art in New York City, of which Miss Crane was one of the patrons. In the fall of 1942, Miss Davis gave a Town Hall recital in New York. There followed other appearances, and a concert tour in South America. But full-fledged recognition did not come until the conductor of the Philadelphia Orchestra, on tour in South America at the time, happened to be in the Teatro Gran Rex when she was practicing for a concert.

DIMITRI MITROPOULOS directed the Minneapolis Symphony Orchestra this evening in the world première of the Symphony in B-flat by Mark Brunswick at the Northrop Memorial Auditorium. The orchestra also performed Sinigaglia's Overture to Goldoni's comedy, *Le Baruffe Chiozzotte*, and three excerpts from the operas of Wagner. To complete the evening, Hilde Somer, pianist, was heard as soloist in the Concerto in F minor for Piano and Strings, by Bach, and the Concerto No. 1 in D-flat, for Piano and Orchestra, by Prokofiev.

Mr. Brunswick regards his symphony as his most character-

istic work to date. It is his first in this form, and bears a dedication to his wife. Though the symphony is molded along classical lines, its writing is dissonant without any suggestion of contradiction, largely because of the clear tonal relationships. The work consists of three movements: Moderato; Adagio molto; and Rondo, allegro moderato.

Mark Brunswick was born in New York City in 1902, and studied music first with Rubin Goldmark, then with Ernest Bloch. He regards the latter as one of the most powerful influences in his own development. Further study took place in Paris with Nadia Boulanger; and it was at this time that he wrote his first opus, *Two Movements*, for string quartet. The composition was introduced in Vienna in 1935, and a year later was heard at the International Society of Contemporary Music Festival in Barcelona. After returning to the United States, Mr. Brunswick devoted himself assiduously to composition and to teaching. At the present time, he is associate professor and chairman of the music department at the College of the City of New York.

IN HIS SYMPHONY No. 2, the world première of which was given this afternoon by the Cincinnati Symphony Orchestra under the baton of the composer, David Broekman attempts to free himself from what he describes as the tyranny of the chord, "which I consider the great weakness that music suffers from today." He goes further to explain: "The musical chord, as such, brought music through Mozart, Beethoven, Brahms, Wagner, and Strauss to its very pinnacle. Ever since then, music has been straining to break out of the bonds which the chord put on it. Some composers have tried to break away by employing mathematical devices, others by using rhythmic and orchestral colors, but no composer can escape the fact, mathematically speaking, that the number of chords and chord-combinations is limited. I have tried to break loose from the chord . . . and I have endeavored to employ voice against voice in my symphony. The music is bound to sound somewhat bare on first hearing, but that is because the ear is accustomed to the lush sounds of the romantic nineteenth century and early part of the twentieth century."

Mr. Broekman's new symphony is in four movements: Allegro non troppo; Adagio non troppo; Scherzo, allegro moderato; and Allegro, poco pesante. The work was composed between 1941 and 1944.

The remainder of this afternoon's program was conducted by Eugene Goossens and consisted of: the overture, *In Bohemia*, by Henry Hadley; Wayne Barlow's *The Winter's Passed*, a rhapsody for oboe and strings, with Marcel Dandois as soloist; and the Brahms Concerto in D major for Violin and Orchestra, with Jascha Heifetz as guest artist. The Barlow work was being heard for the first time at these concerts.

March 8

THIRTY-TWO VETERANS of the recent war, who had sung together overseas, made their first major concert appearance as a professional choral group this afternoon at Carnegie Hall, New York. Calling themselves the American Male Chorus, they appeared in uniform and wartime decorations, having received special permission from Washington to do so. Most of them were from the Army, though the Navy and Marine Corps were also represented. The conductor—and organizer of the group—was Lewis Bullock, formerly a first lieutenant of the 86th Infantry Division. The singing of the chorus was beautifully balanced and of excellent tonal quality. The critics found the musical approach of both chorus and conductor of high professional caliber, and agreed in heralding the emergence of an important new choral group.

The program sung this afternoon was identical with one given by the group when it inaugurated its career in Manila on February 22, 1946. The opening portion of the program was strictly classical, containing works by Palestrina, Bach, and Handel. The remainder of the afternoon was given over largely to American music, serious, semi-classical, and popular, one of the numbers being Mr. Bullock's own *Song of the Nations*. Half of the program was sung *a cappella*, and for the other half piano accom-

paniments were played from memory by former Pfc. Walter Nowich, one of the seven Purple Heart winners in the group.

Originally known as the International Male Chorus, the group consisted at first of ninety men, including Australians, Chinese, and Filipinos, and was organized after the war's end to maintain the morale of American occupation troops. The chorus was later pared down to its present size and, after touring the Orient with considerable success, its members decided to remain in the armed services, even though many of them were eligible for discharge, in order to perform in Army and Navy hospitals at home. They returned to the United States in September 1946, only to find themselves honorably discharged because of a cut in appropriations. Pooling together their financial resources, the thirty men carried on as civilians, following through upon their original plan of giving concerts for hospitalized men. Their performance this afternoon at Carnegie Hall set the stage for a further step in their joint careers, for with it they hoped to establish themselves as a full-fledged professional chorus, worthy of being heard in all the great concert halls of America.

March 9

AN ALL-VETERAN Symphony Orchestra, sponsored by the Musicians Chapter of the American Veterans Committee, gave its first public concert this afternoon at Hunter College, New York City. Not only the members of the orchestra, but also the conductor, Walter Hendl, the guest violinist, Ruggiero Ricci, and the only living composer represented on the program, Samuel Barber, had served in the last World War. Deems Taylor acted as honorary chairman for the event, and its sponsors included Leopold Stokowski, Jascha Heifetz, Arthur Judson, David Sarnoff, and Artur Rodzinski.

All of the eighty-five musicians on today's program donated their services with the approval of Local 802 of the American Federation of Musicians. The purpose of the concert was two-fold: to raise funds for the purchase of instruments for disabled veterans in eleven New York State hospitals, and to prove that musicians had not lost their professional skill during their absence in the armed forces. The orchestra gave an emphatic demonstration of the power of the human voice. It played with brilliance,

precision, and professional self-assurance in a program that comprised Brahms's Symphony No. 2 in D major, Tchaikovsky's Concerto for Violin and Orchestra, and Samuel Barber's Overture to *The School for Scandal*.

In the New York *Times*, on March 2, 1947, Morris C. Hastings described how the Musicians Chapter of the American Veterans Committee, and consequently the All-Veteran Symphony, came into being:

[It] was conceived during the invasion of Okinawa. Its parents were a group of twenty-four young Navy musicians attached to Admiral Marc Mitscher's flagship, the aircraft carrier *Randolph*. Ten of these boys now are members of the All-Veteran Orchestra—among them Wilfred J. Batchelder, double bass player and chairman of the chapter, and Joseph Friedman, the orchestra's tympanist and concert manager.

One day, while the siege of Okinawa still was going on, Batchelder found among other letters flown to the *Randolph* from Guam one outlining the AVC platform. This so appealed to him that he set about proselytizing other members of the band. He got a 100 per cent agreement; and they immediately began to make plans for formation of a musicians' chapter, discussing them sometimes while they were sitting on bombs that were being fused to drop on the island.

The twenty-four members of the *Randolph* band smiled when they recalled that Army or Navy musicians sometimes were known as NMV's, which means No Military Value. They were in on the invasions of Iwo Jima, Chicha Jima and Haha in addition to that of Okinawa. Their duties—and these were typical of other musical service units—included not only playing concerts and dances but doing navigation watches and helping in surgery work as well. Their ship was hit four times by suicide planes during the twelve months they were in the Pacific, and the musicians worked fourteen hours at a stretch, at times carrying the wounded to cots or helping to identify the dead, after which they brought out their accordions and violins and brasses and played favorite tunes for the men on the ship.

One of their proudest moments came when other ships of the task force were grouped around the *Randolph* refueling and loading ammunition. The *Randolph* musicians stood on the deck of their ship and gave a concert that was amplified so that it could be heard by men on the other vessels.

Once they were invited to play on another ship, the *Biloxi*. During

the concert they saw their own aircraft carrier struck by six Japanese suicide planes. For one horrified moment, as great flames roared up into the sky, they thought the ship was gone. Nevertheless, they were ferried back to the *Randolph* to help with the casualties. The ship was saved, but many of the *Randolph* men died in the fire.

Some of the pilots on the *Randolph* were musicians also; and while Navy regulations kept them from playing in the band officially, in off hours they would get together for jam sessions with the accredited band which, everyone agreed, was a first-class morale builder.

Still another All Veterans Orchestra was heard in New York City, at Town Hall, on the afternoon of May 3. This organization consisted of men in service who had originally come together to assist in patriotic broadcasts. Disbanded after the war, it was reorganized to launch its members on a professional musical career. A stimulating program was directed by Sascha London: Concerto for Orchestra in D major, by Karl Philipp Emanuel Bach; Symphony in D major, K. 133, by Mozart; the suite from *The Comedians*, by Dmitri Kabalevsky (heard in America for the first time); and a group of songs sung by Lola Monti-Gorsey, soprano, including five from a set of eight British and American folk-songs, arranged by Dmitri Shostakovich, which received their American première.

The Shostakovich settings appeared to be a strange wedlock of restrained Anglo-Saxon melodic materials with somber Russian scoring; and to most of the critics they did not come off quite successfully. More significant, however, was the suite of ten pieces by Kabalevsky—lusty, satiric, and brilliantly orchestrated music—which provided considerable amusement to a highly enthusiastic audience.

March 10

AT A DINNER held this evening at the Hotel Plaza, New York, the magazine *Review of Recorded Music* presented its awards for the outstanding recordings of serious music issued during 1946. In all, thirteen prizes were given, with honors being

distributed among the record companies as follows: five each to Victor and Columbia; and one each to Decca, Disc, and Concert Hall Society. The winners were selected by a jury of five music critics: Irving Kolodin, *New York Sun*; Howard Taubman, *New York Times*; George Marek, *Good Housekeeping*; Alfred Frankenstein, *San Francisco Chronicle*; and Frederick Yeiser, *Cincinnati Enquirer*. Two hundred record dealers joined the magazine in sponsoring these awards, which consisted of framed trophies on which reproductions of the winning records were embossed in gold.

The thirteen first prizes were distributed as follows:

Symphony: Haydn's Symphony No. 98, by the NBC Symphony Orchestra, Arturo Toscanini conducting; Victor. Mahler's Symphony No. 4, by the New York Philharmonic-Symphony Orchestra, Bruno Walter conducting; Columbia.

Concerto: Brahms's Violin Concerto, with Joseph Szigeti and the Philadelphia Orchestra, conducted by Eugene Ormandy; Columbia.

Single orchestral record: Weber's Overture to *Der Freischütz*, by the NBC Symphony Orchestra, Arturo Toscanini conducting; Victor.

Program music: Aaron Copland's *Appalachian Spring*, by the Boston Symphony Orchestra under Serge Koussevitzky; Victor.

Operatic album: Mozart arias, sung by Ezio Pinza, basso; Columbia.

Single operatic record: "Ditte alle giovine," duet from *La Traviata*, sung by Licia Albanese, soprano, and Robert Merrill, baritone; Victor.

Instrumental recording: Bach's *Goldberg Variations*, played on the harpsichord by Wanda Landowska; Victor.

Vocal album: Schubert's song cycle, *Die schöne Müllerin*, sung by Lotte Lehmann, soprano; Columbia.

Chamber-music album: Mozart's Quintet in C major, by the Budapest String Quartet and Milton Katims, violist; Columbia.

Chamber-music single record: Prokofiev's *Overture on a Hebrew Theme*, by William Nowinski and his Sextet; Disc.

Foreign recording: Stravinsky's *Petrushka* Suite, performed

by a symphony orchestra under Ernest Ansermet; Decca (England).

Most enterprising repertory: the Concert Hall Society.

Among the winners attending the banquet this evening to receive their awards in person were Wanda Landowska, Ezio Pinza, Eugene Ormandy, Milton Katims, William Nowinski, and Aaron Copland.

THE FIRST of two special concerts of twentieth-century music was offered this evening by the Juilliard School of Music at Carnegie Hall, New York. Thor Johnson, the young American conductor who had been engaged as the leader of the Cincinnati Symphony Orchestra for the forthcoming season, directed the Juilliard Orchestra in *Suite Symphonique*, by Ernest Bloch, *Six Epigraphes Antiques*, by Debussy (arranged for orchestra by Ernest Ansermet), *Letter from Home*, by Aaron Copland, *Ambitryon* Overture, by Bernard Rogers, *Of New Horizons*, by Ulysses Kay, and Paul Hindemith's symphony, *Mathis der Maler*.

The performance of Mr. Rogers's overture constituted a world première, for the work had been written on commission for this concert. Skilfully contrived, it made for pleasant listening, though the critics found it rather inconclusive. Debussy's *Epigraphes* were heard in their orchestral version for the first time in America. Originally written as a two-piano suite, inspired by the poems of Pierre Louys, they proved to be charming morsels; though it did not appear that they had gained much in their new dress. Mr. Copland's *Letter from Home* (see February 27), given its first New York performance, was deemed a lesser creation from the pen of the composer.

The second concert, on the evening of April 14, was devoted entirely to choral music. Under the leadership of Robert Shaw, the chorus and orchestra of the Juilliard School were heard in Honegger's oratorio, *Le Roi David*, Hindemith's *Six Chansons*, for mixed chorus, *a cappella*, and a world première, Charles F. Bryan's oratorio, *Bell Witch*.

Mr. Bryan's cantata is based on a legend of witchcraft popular

in the mountain country of North Carolina and Tennessee, the latter being the home state of the composer. It is a twenty-five-minute work, for orchestra, chorus, and three soloists, and was written recently on a Guggenheim Fellowship. The cantata affects a rather stylized folk vein in which the modalities of the mountain music form an over-all pattern for the texture of the music. The soloists assisting in the cantata performance were Norma Lordi, contralto, Eileen Schauler, mezzo-soprano, and Paul Ukena, basso.

The soloists for Mr. Honegger's oratorio were Maraquita Moll, soprano, Evelyn Sachs, contralto, and Earl Blakeslee, tenor. The rôle of narrator was assumed by Lloyd Pfautch.

March 11

AS THE CONCLUDING WORK on its fourteenth program of the season, the Denver Symphony Orchestra, under Saul Caston, gave the first world performance of Cecil Effinger's Symphony No. 1, Op. 40, at the Denver Municipal Auditorium. Other works heard on the same program were: excerpts from *The Damnation of Faust*, by Berlioz; *Introduction and Allegro*, for harp and orchestra, by Ravel (Edna Phillips, soloist); and *Three Nocturnes*, by Debussy, in which the Women's Ensemble of the University of Denver, directed by Florence Lamont Hinman, participated.

Mr. Effinger describes his symphony as follows: "It is in three connected movements, the first in variation form, the second a scherzo with trio, and the last a fugue. The musical material for the entire work is all derived from the long opening melody of the first movement." The symphony was commissioned by the Denver Symphony Orchestra.

A native of Colorado Springs, Cecil Effinger attended Colorado College in that city, and was graduated with a degree in mathematics. After an intensive study of music with Frederick Boothroyd in Colorado, Bernard Wagenaar at the Juilliard School of Music in New York, and Nadia Boulanger in Paris, he joined the music faculty of

Colorado College where he now serves as assistant professor of theory and composition. From 1938 until the outbreak of the war, he was oboist with the Denver Symphony Orchestra. During the war, Mr. Effinger was Chief Warrant Officer Bandleader for four-and-a-half years. Several other works of his have been performed by the Denver Symphony Orchestra in the past: the String Suite, in 1944, and *Variations on a Cowboy Tune*, in 1945.

REPRESENTATIVES OF THE PRESS gathered today at the Music Branch of the New York Public Library to attend a preview of an extensive collection of British music, a recent gift from the British Council to the library's circulation department. The collection, consisting of printed music and recordings, was made available in line with the Council's policy of developing cultural relations between Great Britain and other countries. The present gift consists of 375 compositions ranging from Elizabethan times to the present, and includes orchestral, choral, and chamber works as well as instrumental and vocal solo pieces. Among the contemporary composers represented in the collection are: William Alwyn, Sir Arnold Bax, Arthur Bliss, Benjamin Britten, Howard Ferguson, Constant Lambert, Herbert Murril, Alan Rawsthorne, Ralph Vaughan Williams, and William Walton.

March 13

THE FIRST PERFORMANCE of Olivier Messiaen's *Hymne pour Grand Orchestre* took place this evening at Carnegie Hall with Leopold Stokowski conducting the New York Philharmonic-Symphony Orchestra. Also heard in this program were: Isaac Albéniz's *Fête-Dieu à Seville*; Vincent d'Indy's *Symphony on a French Mountain Song*, for orchestra and piano; Debussy's *Soirée dans Grenade* (symphonic transcription by Mr. Stokowski); Franck's *Symphonic Variations*, for piano and orchestra; and Ravel's *La Valse*. Robert Casadesus was the soloist in both the d'Indy and the Franck works.

Mr. Messiaen sketched his composition as long ago as 1932, but did not complete it until 1945. This is the composer's analysis of his *Hymne*: "The work is based on two themes, with a middle and final development. The first theme ends with a burst of winds on the chords of dominant [sic] appoggiatura. The second theme, more dreamy and very singing . . . utilizes only violins and violas soli. The middle development is 'poly-modal,' alternating with and opposing the more belligerent first theme and the more passionate second theme. The final development resumes the martial character and the 'poly-modality' of the first development, and concludes on a joyous fanfare of brass, surrounded by a brilliant shimmering of all the instruments of the orchestra."

March 14

THE WORLD PREMIÈRE of David Sheinfeld's *Adagio and Allegro* took place this afternoon at the Memorial Opera House in San Francisco. James Sample, associate conductor, led the San Francisco Symphony Orchestra. The program also included: Schubert's Symphony No. 5, in B-flat major, Ravel's *Alborada del Gracioso*, and Tchaikovsky's Symphony No. 6 in B minor ("Pathétique").

Mr. Sheinfeld composed the *Adagio and Allegro* during the summer and early autumn of 1946. The slow first section is dramatic in character and comprises two principal subjects; the second section, Allegro, is in sonata form and is characterized mainly by the cogency of its rhythmic drive. A coda brings the work to a close.

The composer is a member of the first-violin section of the San Francisco Symphony Orchestra. A native of St. Louis, he studied composition with Arthur Olaf Anderson in Chicago, and Ottorino Respighi in Rome. For a period, he also studied conducting under Pierre Monteux. Before coming to San Francisco, two years ago, he was a member of the Pittsburgh Symphony Orchestra.

March 16

PRECEDED BY a two-week barrage of publicity—much of which found its way to the front pages of newspapers throughout the country—the formal professional début of Margaret Truman, twenty-three-year-old daughter of the President of the United States, took place this evening. She appeared with the Detroit Symphony Orchestra at the Music Hall, Detroit, singing three numbers during the regular Sunday evening program of that orchestra over the network of the American Broadcasting Company. The works sung by Miss Truman were: the Mexican folk-song, "Cielito Lindo," in the arrangement by Manuel Padilla, the aria, "Charmant Oiseau," from Félicien David's *La Perle du Brésil*, and "The Last Rose of Summer," the last number done at the special request of the President. The conductor was Karl Krueger, musical director of the Detroit Symphony Orchestra and an old family friend of the Trumans.

Miss Truman's début had originally been scheduled for the preceding Sunday evening, but an attack of laryngitis brought about a last-minute postponement.

This evening's broadcast was not open to the public, the immediate audience consisting only of critics, reporters, photographers, and radio people, together with members of Miss Truman's party. Indicative of the importance attached to the event by the press was the fact that several leading newspapers of the land sent members of their music staff to Detroit to cover it. Most of the other critics reviewed the performance as they heard it over the radio.

Although Miss Truman insisted that she wished to be "accepted as a singer on her own merit and in the same manner in which any other aspiring American singer would approach her career," it was obvious that the great national attention focused on the event could be attributed to her family background. Only once before had the daughter of a President sought a professional singing career: Woodrow Wilson's eldest daughter, also named

Margaret, who made her public bow in 1915 with the Chicago Symphony Orchestra. That happened, however, before the days of radio broadcasting and of mass nationwide audiences.

There was marked variance of opinion among the critics regarding the quality of Miss Truman's singing. Some of them felt that the début had gone off with distinction, that she sang with "appealing quality" and with considerable poise, and that her performance as a whole was "worthy of the keenest admiration." Others, however, bluntly insisted that she was not yet ready for a concert career, that her vocal technique was "incomplete," and that there was apparent "occasional straying from pitch."

President Truman, on vacation in Key West, heard the broadcast at the Navy submarine base there and was described as a "beaming and proud father." Immediately after the broadcast, he telephoned congratulations to his daughter.

For the past eight years, Miss Truman, a coloratura soprano, had been studying voice with Mrs. Margaret Armstrong Strickler of Kansas City. Her career as a concert singer had been planned long before Mr. Truman became President.

On May 8, it was announced that Miss Truman had signed a contract for a national concert tour, to begin with a recital at the Syria Mosque in Pittsburgh on May 20. This concert was to be followed by others in Cleveland, Dallas, Fort Worth, Amarillo, and Oklahoma City, all during the month of May. However, the serious illness of her grandmother, Mrs. Martha Truman, in Grandview, Missouri, compelled Miss Truman to cancel these dates and to delay the projected tour indefinitely.

TWO NEW WORKS were introduced this evening at the Museum of Modern Art, New York, by the League of Composers: the String Quartet No. 3, by David Diamond, and the Sonata No. 2, for piano, by Roger Sessions, the latter performed by Andor Foldes, for whom it was written. The two compositions, both written last year, proved to be contrasts in style and mood, the quartet being rhapsodic and deeply emotional, while the sonata remained objective, almost tight-lipped in its restraint and economy of writing. The quartet was performed by Werner

Lywen and Barnett Gardelle, violinists, Walter Trampler, violist, and Jesse Ehrlich, 'cellist.

Heard for the first time in New York was Jacob Avshalammoff's Sonatine for Violin and Piano, played by Emanuel Vardi and Alvin Bauman. The program also included a movement from the Piano Sonata No. 3 by Pál Kodosa, performed by Mr. Foldes, and songs by Elliott Carter, Yves Baudrier, and Theodore Chanler, sung by Helen Boatwright and Carolyn Blakeslee, sopranos. Helmut Baerwald officiated at the piano for Miss Boatwright, and Edmund Haines accompanied Miss Blakeslee.

THE MOST CELEBRATED brother-and-sister team in the music of our time was renewed tonight at the Metropolitan Opera House, in New York, when Yehudi and Hephzibah Menuhin gave a concert of sonatas for violin and piano. This marked the first occasion on which they appeared together since a recital in Sydney, Australia, in 1940. It was also their first American joint appearance since February 1, 1938. The auditorium this evening was taxed to its capacity; one hundred and thirty additional seats had to be placed in the orchestra pit to accommodate the overflow.

A thunderous ovation from the audience of 3,500 (which included the respective children of the two Menuhins) welcomed the artists as they made their way to the stage. Hephzibah was no longer the young prodigy of eight years ago, but a well-groomed, mature young lady. Change, too, had laid a hand on her brother, for Mr. Menuhin flaunted a newly grown Edwardian beard.

They performed—from memory, as was habitual with them—three major works in the sonata repertory: Mozart's B-flat, Brahms's D minor, and Beethoven's A major ("Kreutzer"). Their playing had a singleness of artistic purpose and an integration of respective styles which, memory recalled, had distinguished their concerts a decade ago. If anything, a greater warmth and deeper understanding was now apparent.

The performance of the *Kreutzer* Sonata was in the nature of

a sentimental gesture, for it was with this very work that they ended the program of their last previous appearance in America.

March 19

THE WORLD PREMIÈRE of the Symphony No. 1 ("Southern Sketches") by J. Randolph Jones was given this evening by the Jersey City Philharmonic Orchestra at the Henry Snyder High School Auditorium in that city. Mr. Jones, musical director of the orchestra, conducted. His symphony is a paean of praise to the old South. Its four movements draw evocative images of both pre- and post-Civil War days. The movements are entitled: Mansions, In the Cotton Patch, Goin' Fishin', and Conflict. Two famous spirituals are woven into the texture of the second movement ("Nobody Knows the Trouble I've Seen" and "Were You There When They Crucified My Lord?"). In the closing movement—a poignant description of the aftermath of the war—strains of "Dixie" and "The Battle Hymn of the Republic" are heard.

The program also included: Weber's Overture to *Oberon*, Johann Strauss's *Emperor Waltz*, and the Polovtian Dances from *Prince Igor*, by Borodin. Marita Farell, soprano, appeared as soloist in arias by Mozart and Leoncavallo and songs by Grieg and Hagerman.

March 21

THE EIGHTEENTH subscription concert of the Minneapolis Symphony Orchestra, held tonight at the Northrop Memorial Auditorium, was given over entirely to French music. Dimitri Mitropoulos directed the program, which included: Berlioz's overture, *Roman Carnival*; Franck's *Symphonic Variations*, for piano and orchestra; the Symphony in D minor, by the same composer; and the world première of Robert Casadesus's Concerto in E major for Piano and Orchestra. Mr. Cas-

desus appeared as soloist in his own concerto, as well as in the *Symphonic Variations*.

Mr. Casadesus composed the concerto in July 1944, completing the orchestration a year later. It is in three movements: Allegro con fuoco; Adagio ma non troppo; Allegro moderato. While faithful to the classical tradition in its form, it contains writing that is modern and acidulous. The critics found its energy and exuberance to be "pleasurably contagious."

It has not been generally known that Robert Casadesus, one of the great pianists of our time, is also a prolific composer. He has avoided including his own works in his recital programs, even though he has written numerous effective pieces for the piano. He is also equally at home in the larger forms, having written a Concerto for Two Pianos and Orchestra, two symphonies, three suites for orchestra, and a sonata for violin and piano.

March 22

WHAT IS BELIEVED to be the first American performance of a neglected horn concerto by Joseph Haydn took place today at the Shrine Mosque in Charleston, West Virginia, in the course of a concert by the Charleston Symphony Orchestra. Harry W. Hoffmann, first French horn player of the orchestra, was the soloist in the Concerto No. 2 for Horn and Orchestra. Antonio Modarelli conducted. It was revealed that the closing twenty-four measures of the concerto had been re-written by Mr. Hoffmann in order to give the solo instrument a climactic rôle in the performance. The composer had permitted the horn to be supplanted almost completely by the orchestra.

A recording of the concerto was made by WCHS, the local radio station, and presented to the Haydn Society of the United States.

The program also included Schubert's Symphony in B minor ("Unfinished"), the Prelude to *An Afternoon of a Faun* and *Fêtes* by Debussy, Prelude to *The Deluge*, by Saint-Saëns, a Ballet Suite, by Rameau-Mottl, and the *Rumanian Rhapsody* No. 1, by Enesco.

March 23

FOR THE THIRTIETH annual season, David Mannes, one of America's distinguished music educators, opened a series of free concerts this afternoon at the Metropolitan Museum of Art, in New York City. An audience of 13,000 attended. The program followed a pattern long since established at these concerts: one major symphonic work, in the present instance Tchaikovsky's Symphony No. 4 in F minor, and numerous smaller and lighter pieces ending with a waltz by Johann Strauss, Mr. Mannes conducting the waltz while playing a Stradivarius violin from the museum's collection. As always, an air of informality prevailed. Some of the audience strolled about the museum galleries as they listened to the music; others sat on the stairs; still others stood in nearby nooks and aisles.

Four concerts, held on consecutive Sunday afternoons, constituted the current series. The cost of these concerts was defrayed by contributions from John D. Rockefeller, Jr., John A. Roebling, the Juilliard Musical Foundation, and an anonymous donor.

The free concerts at the Metropolitan Museum of Art were founded in 1918 for the purpose of providing relaxation for soldiers and sailors on leave. At the first concert, the audience consisted of 781 people, but the second concert drew more than two thousand. The events proved so popular that they were continued after the war—made possible in part by an endowment from Mr. Rockefeller. During the thirty years of the concerts, more than a million and a half music lovers have attended the performances, with as many as 17,000 being present at one time.

On the day of the last event of the season, April 12, it was announced that Mr. Mannes, now eighty-one years old, had submitted his resignation as conductor of the museum concerts. "My job is done," he stated simply. "Doubtless," remarked the *New York Times* editorially, "there were the regrets of fare-

well. It must nevertheless have been with a sovereign satisfaction in a task so well inaugurated that the veteran musician and public servant laid down his baton."

In 1938, Mr. Mannes published his autobiography under the title of *Music Is My Faith*. That faith he has followed with reverence and complete devotion throughout his career. He began as a violinist with the New York Symphony Society, served as its concert-master for a decade, organized and played in his own string quartet, then toured the country in sonata recitals with his wife, Clara Mannes, sister of Walter Damrosch. At the turn of the century, he was drawn to the field which he was to cultivate so richly for the rest of his life, that of music education. After a period as director of the Music School Settlement in New York and as founder-director of the Music School Settlement for Colored People, he started his own institution, the Mannes School of Music in New York. Since that time—the year was 1915—he has directed it in collaboration with his wife and made it one of the distinguished music-educational centers of the city. His third major musical activity, conducting, began in 1912 with a concert in the large hall of the Metropolitan Museum of Art, six years before his concerts there became an annual Mecca for music lovers. In 1937, the twenty-fifth anniversary of Mr. Mannes's career as a conductor at the Museum was celebrated before an audience of 14,000, with civic and cultural leaders of the city paying him high tribute.

WOULD 1947-1948 be another banner year for music in America? With the present winter season, the busiest in our history, gradually drawing to a close, this question assumed more and more importance in the mind of everyone involved in the concert life of the country. In New York City, there were favorable straws in the wind. The booking managers declared, unofficially, that engagements for the new season were rolling in at a merry pace, with most of the tours of the top-name artists already sold out. The major concert halls of the city added to the optimism by revealing that rentals threatened to surpass the record established this year.

But would the concert-going public respond as it had this year? The volume of engagements and hall bookings was not necessarily a gauge of the probable box-office receipts. One of

the first significant clues to the answer to this question came again from New York. On this day, the first public announcement was made of a new musical venture, the Little Orchestra Society, which proposed to give two parallel series of eight concerts each during 1947-1948, one in Town Hall and the other in the Brooklyn Academy of Music. The orchestra of some thirty-five musicians, to be conducted by Thomas Scherman, was still in the process of organization, but its programs were already scheduled and would draw from both the classical and the contemporary repertoires. In addition, at each pair of concerts, well known soloists would participate and the première of a twentieth-century work would be given.

Before the end of May, Town Hall was completely sold out for its series, and the much larger Academy of Music was not far behind. Cautious observers, aware of the keen competition for audiences that has existed in New York, could only marvel at this spectacular advance sale. For an organization, starting from scratch, to win such a wide following to its rather recherché program augured well for the future.

March 25

HAVING REQUESTED that no special public attention be paid to the event, Arturo Toscanini celebrated his eightieth birthday today quietly and without fanfare. The only intrusion on his privacy was a phonograph record of the Minuet from Schubert's Quartet in A minor, made expressly for the occasion by the first-desk men of the NBC Symphony Orchestra and played for Mr. Toscanini and his family this evening at his home.

Two days earlier, Mr. Toscanini conducted his regular Sunday afternoon concert of the NBC Symphony Orchestra. It is possible that the thought of his approaching birthday may have influenced his choice of works, for on that occasion he conducted an all-Italian program, as if to pay homage to the land of his origin.

Though the celebrated conductor discouraged any public

recognition of his birthday, he could not stem the tide of the tributes that were paid to him in the magazines and in the nation's press. With such tributes hardly dry on paper, Mr. Toscanini proceeded to receive ever new honors. In its May issue, *Musical America* announced that one of Mr. Toscanini's broadcasts with the NBC Symphony Orchestra—that of Berlioz's *Romeo and Juliet* on February 9 and 16—had been voted the outstanding radio event of the music season by the music editors of six hundred American and Canadian newspapers (see May 24). And on May 27, Mr. Toscanini became the recipient of the One World Award for Music, for dedicating "his outstanding talent in the field of music in resistance to oppression and for the advancement of freedom."

March 28

TO COMMEMORATE the fourth anniversary of the death of Sergei Rachmaninoff, the State Department collaborated with the Rachmaninoff Fund in broadcasting to the Soviet Union, by short wave, a symposium entitled "Rachmaninoff in America." The program originated in the studios of the State Department in New York City. Among those participating were: Mrs. Sergei Rachmaninoff, widow of the composer; Vladimir Horowitz, concert pianist and president of the Rachmaninoff Fund; Serge Koussevitzky, conductor of the Boston Symphony Orchestra and chairman of the Fund's Artists' Advisory Committee; and Nicolas Nabokov, editor-in-chief of the Russian Unit of the State Department. Brief speeches in Russian were made by all of the participants, who paid homage to the art of Rachmaninoff, to his contribution to Russian culture, and particularly to the important rôle he played in American musical life.

A program of Rachmaninoff's music was then given by means of phonograph records: the final portion of the Concerto No. 3 in D minor (Vladimir Horowitz, soloist); two songs, sung by Jennie Tourel, soprano; *The Isle of the Dead*, performed by the Boston Symphony Orchestra under Dr. Koussevitzky; and two

parts of the Rhapsody for Piano and Orchestra, the composer himself playing the solo part with the Philadelphia Orchestra conducted by Leopold Stokowski.

The Rachmaninoff Fund was created soon after the composer's death for the purpose of honoring the great Russian composer-conductor-pianist not "by posthumous compliments but by work within the realm of music designed to win recognition for deserving young pianists, composers, and conductors." It provides for a competition to be conducted throughout the country—one competition in one branch of musical activity at a time—among native-born or naturalized citizens between the ages of seventeen and twenty-eight (the maximum age of veterans, however, is thirty-one). The winner of the competition is entitled to a contract for RCA Victor Red Seal records, with a cash advance of \$1,000 against royalties, a nationwide tour under the joint management of Columbia Concerts, Inc. and the National Concert and Artists Corporation, and appearances with major symphony orchestras. The country is divided into seven regions, the winner in each region competing for the national award.

This year the competition was conducted among pianists. Only the Philadelphia region yielded a winner. He was Gary Graffman, aged eighteen, a pupil of Isabella Vengerova at the Curtis Institute in Philadelphia. This region also produced a runner-up in Ruth Geiger, aged twenty-three, a graduate of the Juilliard School of Music. None of the candidates in other regions was found worthy of winning a first place, though three young pianists were singled out for honorable mention: Jeanne Therrien of Boston, Hubert Rogers of St. Louis, and Eunice Podis, of Cleveland. Consequently, new regional contests were announced for the following year. Mr. Graffman and Miss Geiger, however, were designated as eligible to participate in next year's finals without going through eliminations.

Mr. Graffman was officially introduced to the American concert platform today when he appeared as soloist with the Philadelphia Orchestra (see below). He also appeared with the Philadelphia Orchestra during its Saturday afternoon broadcast over the Columbia Broadcasting System on March 29.

THE ANNIVERSARY of Sergei Rachmaninoff's death was observed today in Philadelphia, where the Philadelphia Orchestra under Eugene Ormandy dedicated its entire program to works by that composer: the Symphony No. 2 in E minor and the Concerto No. 2 in C minor for Piano and Orchestra. At-

tention was centered on the soloist in the concerto, Gary Graffman, regional winner in the Rachmaninoff Fund competition, who was making his professional concert début. A magnetic performance inspired an ovation from the audience, and the Philadelphia critics the next day acclaimed the young pianist not only for his vitality but for his poetic insight as well.

A CONTRACT was signed today between the Office of Alien Property and Milton Shubert, New York theatrical producer, assigning to the latter the rights to the music of Giacomo Puccini for use in a Broadway operetta based on the composer's life. Though the negotiations had taken place for some time with the utmost of secrecy—and would probably have remained private much longer but for its publication by the *New York Times* on April 2—some had already got wind of them and rose to denounce them vehemently as a discreditable act. On March 13, Arturo Toscanini wired to President Truman imploring him "to forbid this greedy diversion of great Italian musical art." Rita Puccini, daughter-in-law of the composer, also sent her protests to the White House. Among others who were vocal in their denunciation were: Myron C. Taylor, the President's envoy to the Vatican; Adolf A. Berle, former Assistant Secretary of State; Alberto Tarchiani, the Italian Ambassador to the United States; and Fiorello H. LaGuardia, former Mayor of the City of New York.

These protests notwithstanding, the negotiations were consummated. Tom C. Clark, Attorney General, explained: "The agreement provides for the absolute maintenance of the high standards of the Puccini works." He said further that it was agreed by both parties that no music by other composers would be interpolated into the Broadway operetta score, that only a limited number of arias from any one opera could be used, and that the final completed score would have to be approved by G. Ricordi & Company, Puccini's publishers.

A further storm of protest arose when the *New York Times* disclosed this deal to the American public at large on April 2. The sentiment generally expressed by the world of music, as

well as by the press, was that the act amounted to outright confiscation, made possible only by the legal technicality of a long-overdue peace treaty with Italy not having been ratified as yet. Thus, the Puccini heirs and the Italian government were deprived of a large source of revenue, and the Puccini music was to be subjected to what was described as "desecration." The Dramatists Guild contributed other pertinent complaints in a wire dispatched to President Truman, Attorney General Clark, and Assistant Secretary of State William C. Benton: "Besides invalidating the principles of artistic integrity and outraging the high standards of American culture . . . such licensing by the United States Government leaves American culture open to ridicule. . . . Such a precedent can cause great damage to hundreds of masterpieces of European authors and composers who themselves have been valiant defenders of democratic principles but whose works are in the hands of the Alien Property Custodian."

THE ELEVENTH annual Three Choirs Festival began today at Temple Emanu-El, in New York, and was concluded the following day during the regular Sabbath morning service. Five world premières were heard: Lazare Saminsky's *A Sonnet of Petrarch*; Paul Creston's *Homage to an Apostle of Beauty*; excerpts from a Mass by Douglas Allanbrook; *Fragment of Sappho* by Mark Brunswick; and *In a Glass of Water* by William Bergsma. Two of the compositions, those by Mr. Saminsky and Mr. Creston, were written to celebrate Arturo Toscanini's eightieth birthday. Actually, the entire festival was dedicated to the great conductor, and, at the opening concert, Douglas Moore, composer and president of the National Institute of Arts and Letters, spoke briefly of Mr. Toscanini's achievements as man and musician.

The festival—which was given over to old Italian and new American music—was under the direction of Mr. Saminsky, who conducted all the choral works except one. The exception was Gabrieli's *Angeli, Arcangeli*, which was conducted by Leon Barzin. The Chorus of the New Jersey College for Women, di-

rected by Duncan McKenzie, and the Choir of the First Presbyterian Church of Brooklyn, under Robert Baker, were also heard. The soloists were: Esther Glazer, violinist; Sandor Toch, violist; Denise Morand, 'cellist; Robert Baker, organist; Janice Southwick, Betty Gladstone, and Kathryn Oakes, sopranos; Joseph Portnoy, tenor, and Elsie McFarlaine and Elizabeth Dunning, contraltos.

March 31

TONIGHT AT THE Brooklyn Academy of Music, the New York City Symphony Orchestra, under the direction of Leonard Bernstein, introduced two new orchestral works that had been jointly awarded the \$1,000 prize of the George Gershwin Memorial Contest: *A Short Overture* by Ulysses Kay and *Introduction and Allegro* by Earl George. This marked the third annual occasion of the award, which is sponsored by the Victory Lodge of B'nai B'rith "to promote tolerance through music." The previous winners were Peter Mennin, a Catholic of Irish descent, and Harold Shapero, a Jew. There were 125 entered in this year's contest, and of these two were selected as equally notable, necessitating for the first time the division of the \$1,000 prize between the two composers. The judges were Serge Koussevitzky, honorary chairman, Marc Blitzstein, Aaron Copland, William Schuman, Rabbi Judah Cahn, and Mr. Bernstein.

Though the critics found that both compositions were rather slight in material, they did praise the rhythmic vitality of the music and the professional skill with which it had been written.

Mr. Bernstein also directed Gershwin's *Cuban Overture*, *Second Rhapsody*, and the *I Got Rhythm Variations* (the last with Leo Smit as piano soloist), and Ernest Bloch's *Schelomo*, George Neikrug playing the 'cello obbligato.

The winning of several awards, other than that of the George Gershwin Memorial Contest, has directed attention to Ulysses Kay, a Negro living in New York City. On May 7, 1947, he received a \$1,000 grant of the American Academy and National Institute of

Arts and Letters, and about two weeks later he won a first prize of \$700 in a contest conducted by Broadcast Music, Inc., among members of the American Composers Alliance. Mr. Kay was born in Tucson, Arizona, on January 7, 1917, and lived there until 1938, when he was graduated from the University of Arizona. He conducted his advanced music study at the Eastman School of Music, where he received his Master's degree in 1940. Subsequently, he studied with Paul Hindemith. For several years during the war he served in the Navy, and, after an honorable discharge, took postgraduate courses in music at Columbia University. His works include a ballet, *Danse Calinda*, an orchestral work, *Of New Horizons*, which in 1946 won first prize of \$500 in a contest sponsored by the Fellowship of American Composers, a Suite for Orchestra, and numerous chamber-music works.

Earl George, who is twenty-three years old, is a graduate student at the Eastman School of Music, where he is completing his courses for a Master's degree in music. The performance of his *Introduction and Allegro* tonight may be regarded as his official début as a composer.

A DINNER given tonight at the Waldorf-Astoria Hotel, in New York City, paid honor to Walter Damrosch on the eve of his retirement as music counselor of the National Broadcasting Company. Dr. Damrosch had held that post since 1929, the year in which he inaugurated his Music Appreciation Hour for school children. The radio audience for this program grew from one and a half million to an estimated six million listeners, and was relayed each Friday morning to about 70,000 schools. After the program was discontinued in 1942, Dr. Damrosch continued to serve in an advisory capacity to the National Broadcasting Company.

The dinner, which was sponsored by the network, was attended by numerous friends of Dr. Damrosch, notables in the fields of music and radio. Praise for his achievements was given in addresses by David Sarnoff, president of Radio Corporation of America, Deems Taylor, Dr. James Roland Angell, public service counselor of NBC, and Lawrence Tibbett.

APRIL

April 2

THIS YEAR'S WINNERS of the auditions conducted by the Walter W. Naumburg Musical Foundation were announced today. They were: Jane Carlson, pianist, a pupil of Carl Friedberg; Abba Bogin, pianist, a pupil of Isabella Vengerova; and Berl Senofsky, violinist, a pupil of Ivan Galamian. Both of the young men are war veterans. The three winners were selected from a field of 174 applicants who had been given preliminary auditions during the month of March. The final hearings were held on March 31 and April 1, the judges for the closing session being: Wallace Goodrich, chairman, Emilio de Gogorza, Carl Friedberg, Zino Francescatti, and Chalmers Clifton. Mr. Friedberg abstained from voting during the audition in which Miss Carlson participated. As a consequence of the award, each of the winners will be presented next season in a début recital at Town Hall, New York.

Now concluding its twenty-third year, the Naumburg Foundation was established for the express purpose of providing young musicians of unmistakable talent with début recitals in New York City. Its auditions are open to pianists, violinists, 'cellists, and singers between the ages of sixteen and thirty, and the contestants must be recommended in writing by a teacher, music school, or musician of acknowledged standing. Since 1939, the number of winners has been limited to three, though in one year no contestant was deemed worthy of selection, and in another year only one was chosen. To date, the awards have been distributed among twenty-five pianists, twenty singers, eighteen violinists, and eight 'cellists, making a total of seventy-one winners.

An innovation in the current year's contest was the condition that all applicants should have a piece by an American composer ready for performance in the auditions. This new stipulation can be attributed to the election, in December 1946, of William Schuman and Aaron Copland to the board of the Foundation. The two composers convinced their colleagues that, in the process of encouraging young artists, they could extend their contribution to the nation's culture by having these artists become familiar with at least one work by an American composer.

The remaining members of the board are: Walter W. Naumburg, president, Ernest Hutcheson, vice president, Mrs. Walter W. Naumburg, secretary and treasurer, and Daniel Gregory Mason, Louis Persinger, Roy Dickinson Welch, and William Willeke.

THE GROWING REPUTATION of Set Svanholm as a Wagnerian tenor was considerably enhanced this evening at the Metropolitan Opera House, in New York, with his performance of the title rôle in *Parsifal*. Placing as much emphasis on the dramatic values as on the musical, Mr. Svanholm gave one of the most masterful accounts of the rôle seen on the Metropolitan stage in several decades. Fritz Stiedry conducted an incandescent performance, which included Rose Bampton as Kundry, Herbert Janssen as Amfortas, Joel Berglund as Gurnemanz, Gerhard Pechner as Klingsor, and Deszo Ernster as Titurel.

AT THIS EVENING'S CONCERT of the National Symphony Orchestra in Constitution Hall, Washington, D. C., Hans Kindler, permanent conductor of the orchestra, reversed his rôle by appearing as composer instead of conductor. Howard Mitchell, who took over the baton for the evening, gave the world première of Mr. Kindler's *Hop-Frog*, a delightful scherzo, brilliantly orchestrated, inspired by a short story of Edgar Allan Poe. The program also included K. P. E. Bach's Symphony No. 3 in C major, Gian-Carlo Menotti's Concerto in F major for Piano and Orchestra (Rudolf Firkusny, soloist), Delius's *On Hearing the First Cuckoo in Spring*, and Jacques Ibert's *Escapes*.

April 3

IT WAS ANNOUNCED TODAY that the American Academy and the National Institute of Arts and Letters had conferred a special Award of Merit for Distinguished Achievement, carrying with it a cash prize of \$1,000, to Arnold Schoenberg. The prize was given to an "eminent foreign artist, composer or writer living in America" who has made notable contributions to our musical life. Mr. Schoenberg is the celebrated Austrian composer whose methods of composition, derived from the twelve-tone scale, have influenced an entire school of music. He has been living in this country, teaching and composing, for the past decade and is now an American citizen.

In a letter of appreciation to the Institute, Mr. Schoenberg revealed an epistolary style almost as unusual as that of his music. He also disclosed his attitude towards the many obstacles he had encountered in the course of his career:

To the National Institute of Arts and Letters,
Mr. President, Ladies and Gentlemen:

I am proud about the formulation under which this award has been given to me.

That all I have endeavored to accomplish during these fifty years is now by you evaluated as an achievement seems in some respects to be an overestimation.

At least not before now could I sum it up—that is: while it still looked like a pell-mell of incoherent details—at least then did I fail to understand it as a direction leading toward an accomplishment. Personally I had the feeling as if I had fallen into an ocean of boiling water, and not knowing how to swim or to get out in another manner, I tried with my legs and arms as best as I could.

I do not know what saved me; why I was not drowned or cooked alive—

I have perhaps only one merit: I never gave up.

But how could I give up in the middle of an ocean?

Whether my wriggling was very economical or entirely senseless, whether it helped me to survive or counteracted it—there was nobody to help me, nor were there many who would not have liked to see me succumb.

I do not contend it was envy—of what was there to be envious?
I doubt also that it was absence of good will—or worse—presence
of ill wishing.

It might have been their desire to get rid of this nightmare, of this unharmonious torture, of these unintelligible ideas, of this methodical madness—and I must admit: these were not bad men who felt this way—though, of course, I never understood what I had done to them to make them as malicious, as furious, as cursing, as aggressive—I am still certain that I had never taken away from them something they owned; I had never interfered with their rights; with their prerogatives; I never did trespass their property; I even did not know where it was located, which were the boundaries of their lots and who had given them title to these possessions.

Maybe I did not care enough about such problems; maybe I myself failed to understand their viewpoints, was not considerate enough, was rough when I should have been soft, was impatient when they were worried by time and pressure, ridiculing them when indulgence was advisable, laughed when they were distressed.

I see only that I was always in the red—

But I have one excuse: I had fallen into an ocean, into an ocean of overheated water and it burned not only my skin, it burned also internally.

And I could not swim.

At least I could not swim with the tide. All I could do was to swim against the tide—whether it saved me or not.

I see that I was always in the red. And when you call this an achievement, so—forgive me—I do not understand of what it might consist.

That I never gave up?

I could not—I would have liked to.

I am proud to receive this award under the assumption that I have achieved something.

Please do not call it false modesty if I say:

Maybe something has been achieved but it was not I who deserves the credit for that.

The credit must be given to my opponents.

They were the ones who really helped me.

Thank you.

(Signed) ARNOLD SCHOENBERG.

April 4

AN EXTRAORDINARY technical and artistic feat was accomplished this evening at Town Hall, New York, when Richard W. Ellsasser, twenty-three-year-old organist, presented from memory the entire third part of Johann Sebastian Bach's *Klavierübung*. The concert was given under the auspices of the Bach Circle of Boston. A monumental set of twenty-one chorale preludes based on Martin Luther's five principal catechismal hymns and on four hymns from the Lutheran service, this work—sometimes known as the *Catechism*—required almost two hours for its performance. That Mr. Ellsasser's playing was marked by nobility, reverence, and an all-abiding sincerity added to the importance of the evening's concert.

Mr. Ellsasser, who is studying for the ministry at Boston University, made his début as organist at the Trinity Cathedral, Cleveland, when he was only ten years old. He is the son of a former member of the Cleveland Orchestra, and has studied with Edwin Arthur Kraft, Winslow Cheney, and Albert Riemschneider.

April 6

AFTER AN ABSENCE of six years, Kirsten Flagstad returned to the American concert platform this evening with a recital in Symphony Hall, Boston.

The musical importance of an event which heralded the return to this country of the greatest Wagnerian soprano of our time was overshadowed by the public speculation and debate over Mme. Flagstad's position in regard to the Nazi occupation of her homeland. When she last left the United States to rejoin her family, in April 1941, she was not only returning to occupied Norway, but to her husband, Henry Johansen, a notorious Quisling who was prosecuted for treason after the war and was saved from conviction only by his death in prison on June

25, 1945. Her return to Norway was made possible—so the accusation went—through the offices of Hans Thomsen, the German chargé d'affaires in Washington, D. C.

Immediately after her arrival in this country aboard the *America*, on March 14, Mme. Flagstad informed the reporters that she was returning with "misgivings," but that her conscience was clear in regard to her war activities. She emphasized that she had never been friendly to the Germans, had never sung in Norway during the war, and had twice turned down definite offers to sing over the Norwegian radio. She added that she had come here bearing a testimonial of good conduct in the war, signed by Emil Stang, Chief Justice of the Supreme Court of Norway. She also confided that she intended becoming an American citizen.

But her arguments did not meet much approval in many quarters. Walter Winchell attacked her violently and repeatedly over the radio and in his newspaper column. The director of the artists' course at the University of Minnesota let it be known that, when he had been offered a Flagstad concert for his institution, he had turned it down emphatically. Columbia Records refused to entertain an offer of a contract with her. When Goddard Lieberson, vice president of the company, was told by Mme. Flagstad's manager that "she returned to Norway only because she was a good wife," Mr. Lieberson is said to have replied: "We are quite sure that Mrs. Goering was a good wife, too, but we wouldn't think of signing contracts with her!" And on March 28, the board of governors of the American Guild of Musical Artists unanimously passed a resolution denying Mme. Flagstad the restoration of full membership privileges, though it did grant her a working permit, subject to revocation, "in view of the fact that such charges have not as yet been substantiated by any official body of our government, of Mme. Flagstad's native land, or of any government."

The significance of the Stang testimonial was also discounted in several quarters. The independent newspaper, *Verdens Gang*, in Oslo insisted that it had been Mme. Flagstad's patriotic duty to remain in the United States and work for Norwegian libera-

tion, and described Mr. Stang's vindication as "sensational." The Norwegian Embassy in Washington pointed out that Mr. Stang's statement had been "modified" to cover Mme. Flagstad's stay in Norway, and had nothing to do with her residence in the United States or her methods of getting out of this country.

Thus, in an atmosphere electric with controversy, doubts, suspicion, and recriminations, Kirsten Flagstad gave her first American recital in six years this evening in Boston.

If an adverse demonstration was expected, it did not materialize. Only one placard had been defaced by a swastika, and it was quickly removed. Inside the hall, which was three-quarters filled, the artist received an overwhelming ovation as she walked to the stage to open the program. The critics, avoiding political issues, went into ecstasy over the quality of Mme. Flagstad's singing, which, in their opinion, had grown more beautiful and lustrous. Virgil Thomson, of the New York *Herald Tribune*, who had made a special trip to Boston to review the concert, reported that she sang "like an angel." He went on to state, unqualifiedly: "Never in the writer's concertgoing lifetime . . . has there been available any other vocal artistry of such sumptuous natural acoustics, such perfect technical control and such sound musicianship."

The Flagstad voice continued in top form at her subsequent concerts, but otherwise things did not go quite so smoothly as they did in Boston. In Chicago, on April 11, the hall was picketed by thirty women. Mrs. Rheus Pearce, president of the local unit of the Congress of American Women, which organized the demonstration, remarked: "We owe it to the democratic women of Norway who died fighting the Nazis to protest Mme. Flagstad's appearance in our city." Pickets also surrounded Carnegie Hall, on April 20, when she gave her only New York recital, beginning their parade ninety minutes before concert time and chanting anti-Fascist slogans. On April 22, her recital in Philadelphia provoked the most disorderly demonstration of the tour. Stench bombs went off in the Academy of Music, while a small group of noisy hecklers outside the hall attracted a crowd estimated at five thousand.

There were a number of people who rose to defend Mme. Flagstad's return to the United States. On April 25, Walter Damrosch, voicing the indignation that many felt over the treatment she had received in Philadelphia, stated: "Nothing could condone the intolerant, un-American character of what took place." He went on to express his confidence in her innocence and, as a token, offered to accompany her on the piano in one song at any of her concerts. A day later, five leading opera singers—Geraldine Farrar, Gladys Swarthout, Julius Huehn, Karin Branzell, and Paul Althouse—protested against the anti-Flagstad demonstrations. "It is disgusting," remarked Mme. Farrar, "that the democratic process should be misused in an effort to destroy this great artist, who is also a great woman."

When Mme. Flagstad embarked on an overseas plane to return to Norway, on May 24, she reiterated her innocence of any complicity with the Nazis, or sympathy for them, and insisted that she had every intention of returning to the United States the following season for another, and more extended, concert tour.

A NEW SERIES of radio programs, entitled "Meet the American Composer," was inaugurated this evening over WNYC, the municipal radio station of New York City. Produced by Julian Bercovici, the series was heard weekly on Sunday evenings with prominent American composers interviewing younger and less recognized colleagues in the field. Supplementing each program was the performance of works by the younger composer. This evening, Lazare Saminsky interviewed Vivian Fine, following which several of Miss Fine's compositions were performed by Lois Wann, oboist, Seymour Barab, 'cellist, and the composer at the piano.

Featured in the subsequent programs during the months of April and May were: Douglas Moore presenting Elliott Carter; Wallingford Riegger presenting Elmer Bernstein; Otto Luening presenting Herbert Haufrecht; Marion Bauer presenting George Kleinsinger; Frederick Jacobi presenting Frank Glazer; and Mark Brunswick presenting Miriam Gideon.

WITH THE PERFORMANCE tonight of Richard Strauss's *Ariadne auf Naxos* at the City Center, the New York City Opera Company inaugurated a three-week spring season. Ella Flesch once again sang the title rôle in what had proved the company's most successful presentation of last fall, while Margit Bokor and Virginia Haskins made highly successful débuts with the company in the rôles of the Composer and Zerbinetta respectively. The entire production maintained the high level that had brought it such acclaim six months earlier. Laszlo Halasz's conducting was spirited and illuminating. The minor rôles were sung by Irwin Dillon as Bacchus, Gean Greenwell as the Majordomo, and James Pease as the Music Master.

For its current spring season, the New York City Opera Company gave twenty performances of nine different operas (besides an additional performance in Union City, New Jersey). Its repertory consisted of the following: *Ariadne auf Naxos*, *Cavalleria Rusticana*, *Pagliacci*, *Carmen*, *La Traviata*, *Madama Butterfly*, *Rigoletto*, *Andrea Chenier*, and *Salomé*. Of these, the two last named were important revivals. Sixteen singers were heard for the first time with the company, the most notable of whom proved to be Virginia Haskins, soprano, heard in the performance this evening, Luigi Infantino, tenor, and Ann Ayars, soprano, who made the performance of *La Traviata* on April 11 a notable one with their accomplished interpretations of the rôles of Alfredo and Violetta, and Gertrude Ribla, soprano, whose performance of the rôle of Santuzza in *Cavalleria Rusticana* was acclaimed for its warmth and sensuousness.

April 7

AN ARRESTING PERFORMANCE of the rôle of Leonora in Verdi's *Il Trovatore* this afternoon at the Metropolitan Opera House, New York, established Daniza Ilitsch, young Yugoslav soprano, as one of the exciting new singers of the season. Her début at the Metropolitan had taken place three weeks earlier,

on March 12, when she appeared as Desdemona in Verdi's *Otello*. Nervousness and a score not quite suited to her talent had worked against her. Today, however, her voice emerged as a beautiful instrument, handled with consummate artistry. Most unreserved of the critics was Noel Straus, who reported in the *Times*: "Few opera singers in the world today could match her vocalism for variety of color effects, wide range of expressiveness, and absolute security." The other principal rôles in this afternoon's performance were sung by Margaret Harshaw (Azucena), Jussi Bjoerling (Manrico), Leonard Warren (the Count), and Nicola Moscona (Ferrando). Cesare Sodero conducted.

When the Russians liberated Vienna in the spring of 1945, one of the prisoners saved from death at the hands of the Nazis was Daniza Ilitsch, soprano of the Vienna Opera. Her activity in the Austrian underground movement had been uncovered, and she was awaiting execution at the Landesgericht prison. Six weeks after her release, Miss Ilitsch appeared in Vienna in the title rôle of *Madama Butterfly*, thereby renewing a fruitful career that had been interrupted by the Gestapo.

Born in Belgrade, Yugoslavia, Daniza Ilitsch entered the Conservatory of that city at the age of five to study the piano. By the time she was fourteen, she realized that she preferred singing, and began her vocal training. She made her first public appearance in the course of a student recital at the Conservatory, singing arias from *Il Trovatore* and *The Flying Dutchman*. At eighteen, she became a pupil of Mme. Steiner in Vienna. One year of training prepared her for an assignment with the Deutsch Opernhaus in Berlin, where she made her début as Nedda in *Pagliacci*. Her success in Berlin brought her a contract from Vienna, where she scored her first major triumphs.

April 9

UMBERTO GIORDANO's *Andrea Chenier*, last heard at the Metropolitan Opera House fifteen years ago, was revived tonight by the New York City Opera Company at the City Center. Though not one of the happiest achievements of the latter company this season, the revival had its compensations, principally

in the performance of Enzo Mascherini, baritone, who played the part of Gerard and brought down the house with his singing of the aria, "Nemico della patria," in the third act. On the whole, however, the opera tended to drag and, at best, was given an acceptable, though hardly inspiring, performance. Vivian Della Chiesa, who sang the rôle of Maddalena, was appearing with the company for the first time. Others in the cast were Vasso Argyris (Chenier), Rosalind Nadell (Bersi), and Mary Kreste (Vecchia). Laszlo Halasz conducted.

April 11

A CONCERT devoted entirely to music by Ernst Křenek took place tonight at the Leon Mandel Assembly Hall of the University of Chicago under the auspices of the University's department of music. Except for one work, *The Seasons*, for chorus *a cappella* (1925), the program consisted of comparatively recent compositions by Mr. Křenek, dating from 1942 up to the present time. The most novel and interesting work of the evening was *The Santa Fe Time Table*, for mixed chorus *a cappella*, composed in 1945 and now receiving its first performance. To a text listing the names of railroad stations on the Santa Fe line from Albuquerque to Los Angeles, Mr. Křenek had written a piquant score.

Other works by Mr. Křenek heard tonight were: Trio for Violin, Clarinet and Piano (1946); Sonata for Viola Solo, Op. 92, No. 3 (1942); Sonata for Violin and Piano (1944-1945); String Quartet No. 7, Op. 96 (1944); *Five Prayers*, for women's voices *a cappella* (1944); and the motet, *Ægrotavit Ezechias*, for women's voices and piano (1945).

The composer officiated at the piano. Others participating in the program were: the Hamline University Choir, under Robert Holliday; William Willet, clarinetist; and the Pro Arte Quartet of the University of Wisconsin, the members of which are Rudolf Kolisch and Albert Rahier, violinists, Germain Provost, violist, and Ernst Friedlander, 'cellist.

It is a long road that stretches from the twelve-tone cerebralism of many of Mr. Křenek's works heard tonight, and the lusty, almost vulgar, jazz style of the opera, *Jonny Spielt Auf!* with which the composer first became internationally famous in 1924. Mr. Křenek's journey from jazz to atonalism—with a brief digression about a decade ago into Schubertian romanticism—is the revolution of an artist striving, as he puts it, "for an ever freer and more incisive articulation of musical thought." This pursuit of compression, economy, and restraint has probably kept Mr. Křenek from enjoying wide popularity with the concert-going public, but it has undoubtedly enabled him to exert a more influential creative force on his generation.

The composer has been a permanent resident of this country since 1938, his activities divided between composition and teaching. For several years he was a member of the faculty at Vassar College, but subsequently he joined the music department of Hamline University in St. Paul, Minnesota, where he is at the present time.

April 13 .

IT WAS ANNOUNCED TODAY in New York City that fourteen musicians were among the 122 scholars and artists awarded fellowships this year by the Simon Guggenheim Memorial Foundation. Eight of the fellowships were given for musical composition, the recipients being: Samuel Barber, Edward Toner Cone, Ross Lee Finney, Jerome Moross, Alex North, Harold Samuel Shapero, and Louise Juliette Talma. Five grants were awarded in the field of musical history. They were won by: Dr. Dragan Plamenac, musicologist, for an edition of the collected works of Johannes Ockeghem, fifteenth-century Flemish composer; Dr. Walter Howard Rubsamen, assistant professor of music at the University of California in Los Angeles, for a historical and stylistic study of the music of the eighteenth-century ballad operas in England and the United States; Elaine Lambert Lewis, writer, for a book on the folk-songs of New York City; Dr. Helen Margaret Hewitt, associate professor of music at the North Texas State College in Denton, Texas, for studies of secular choral music of Italy in the late fifteenth century; and Dr. George Herzog, assistant professor of anthropology at Co-

lumbia University, New York, for a book on music in primitive cultures.

The fourteenth musician received a fellowship in a non-musical field. He is Alfred Victor Frankenstein, music critic of the San Francisco *Chronicle*. Mr. Frankenstein's project will be the writing of a book on the nineteenth-century American still-life painter, Michael Harnett.

The Guggenheim Foundation was established by John Simon Guggenheim, former United States Senator, and Mrs. Guggenheim as a memorial to their son who died on April 26, 1922. It provides for one- and two-year fellowships—usually \$2,500 a year—for research in all fields of knowledge, and for creative work in the arts. Since its inception, fifty-six Americans and four Latin Americans have been recipients of fellowships in musical composition. In addition, there have been seventeen awards in the field of musical research.

AS PART of the celebration commemorating the 250th anniversary of the founding of the Parish of the Trinity Episcopal Church in New York, the Bach Choir of Bethlehem, directed by Ifor Jones, presented Bach's Mass in B minor at the Cathedral of St. John the Divine in New York City today. Admission was free, and the supply of tickets was exhausted two days after the announcement was made in the newspapers. More than nine thousand music lovers were present to hear a performance which, despite the problem of echo and blurred acoustics, was deeply moving and projected with reverence and feeling. The Bach Choir of some 250 voices was supplemented by fifty members of the Philadelphia Orchestra. The soloists were: Lilian Knowles, contralto; Ruth Diehl, soprano; Lucius Metz, tenor; Edwin C. Steffe, basso; Alexander Zenker, violinist; William Kincaid, flutist; M. Tabuteau, oboist; Mason Jones, French horn player; Samuel Krause, trumpeter. E. Power Biggs assisted at the organ.

Because of the duration of the Bach Mass, the performance was given in two sessions, the Kyrie and Gloria beginning at 5 p.m. and, after an hour's intermission, the Credo, Sanctus, and Agnus Dei at 7:30 p.m. The throng that attended the per-

formance established it as the largest musical event ever given at the cathedral.

WHAT WAS PROBABLY the first full-length professional recital of music for the trombone took place this afternoon at Town Hall, New York. The soloist was Davis Shuman, a member of the faculty of the Juilliard School of Music. Supported by Mischa Mischakoff, violinist, Leonid Hambro, pianist, and a string ensemble, Mr. Shuman performed the Brahms Trio in E-flat and the Beethoven Sonata in F major, in both of which the trombone replaced the original horn parts. Three works expressly written for Mr. Shuman were also heard: John Duncan's *Divertimento for Trombone and String Ensemble*; Sam Raphling's *Sonata for Trombone and Piano*; and Frederick Jacobi's *Meditation*, for trombone and piano. Paul Hindemith's *Sonata for Trombone and Piano* completed the program.

Mr. Shuman made out a good case for the trombone as a solo instrument, not only through his remarkable virtuosity, but also through his talent for preparing a program rich in variety and contrasts. There was enough musical interest in the concert today to prove that a trombone recital need not be that rarity in our musical life that it has been up to now.

April 14

THE OPENING of the baseball season today saw the rather unorthodox marriage over the radio of symphonic music and baseball scores. The New York "Yankees" of the American League inaugurated a program, "Symphonic Matinee," this afternoon over WQXR, New York, to run each day for twenty-six weeks at a cost of \$16,000 to the sponsors. Commercial notices during the program were ruled out. There would be no appeals for the purchase of baseball tickets. Only good music would be heard—together with the occasional announcement of the score of the day's game in different innings. Col. Larry S. MacPhail, president of the New York team, informed the press

that the radio series formed a part of a detailed program to emphasize the importance of baseball in American life. A patron of music and the arts and, according to reports, an accomplished pianist, Col. MacPhail felt certain that the Yankees would obtain worthwhile promotional benefits from their sponsorship of symphonic music.

April 16

THE LAST PUBLIC APPEARANCE in this country of Jascha Heifetz until 1949 took place at the Philharmonic Auditorium in Los Angeles tonight. Mr. Heifetz will tour Europe extensively before returning to the American concert stage. In superb form, the celebrated violinist presented a program that excited a packed auditorium to vocal enthusiasm: major works by Vivaldi-Busch, Brahms, Bach, Saint-Saëns, and a group of smaller pieces by various American composers.

AN EXHILARATING PERFORMANCE of *Salome*, by Richard Strauss, took place tonight at the City Center in New York. One of the more ambitious productions undertaken this spring, it added another feather to the cap of the young and enterprising company. Now and then in the course of the evening the critics were able to expose some weak spots in the singing or acting, but the opera as a whole won their enthusiastic favor.

The version of *Salome* used tonight was one that the composer arranged about two decades ago for a performance in Dresden, in which the title rôle was to be sung by a lyric soprano instead of the dramatic soprano called for in the original. As a consequence, the orchestral score was reduced, in order not to drown out the voice. In the opinion of many, the new version succeeded in achieving a better balance in the opera between the singers and the orchestra.

The lead tonight was taken by Brenda Lewis, a young lyric soprano who was praised equally for her beautiful singing and intelligent acting. Honors also went to the Herod, Frederick

Jagel, well known baritone of the Metropolitan Opera Company. Mr. Jagel was appearing tonight for the first time with the New York City Opera Company. Another to share in the praise was Ralph Herbert, baritone, who sang the fiery and majestic rôle of the prophet Jochanaan. The other principals were Terese Gerson (Herodias) and William Horne (Narraboth). Laszlo Halasz conducted.

April 18

A ONE-ACT OPERA by Roger Sessions, *The Trial of Lucullus*, received its first performance this evening at Wheeler Hall on the campus of the University of California in Berkeley, California. From its very inception, this was almost exclusively a university venture, for Mr. Sessions, a member of its music department, wrote his opera with student performers in mind. Moreover, the original idea for the work germinated from a discussion the composer had the previous summer with Henry Schnitzler, head of the University's drama department (and son of the celebrated Viennese novelist, Arthur Schnitzler).

The text of the opera is by Bertolt Brecht, who wrote it as an anti-Hitler radio play in 1939. "In setting the text," the composer explains, "I have been guided . . . by my strong convictions, first, that opera can become once more, as it has so often in the past, a vital dramatic medium; that music and drama are essential ingredients which must be welded into an ensemble in which neither is subservient to the other, and both essential elements of an indissoluble whole, and finally that the opera is, first of all, vocal music, and that characterization becomes stereotyped and one-dimensional if it is entrusted mainly to instruments."

There is very little melody in the opera, in the formal sense of the term. Instead, the composer creates a complex musical texture in which the words and action are interwoven. "I have sought," writes Mr. Sessions, "to have each character speak in accents that should be his or her own, while at the same time a part of a convincing musical whole." In this connection, Alfred

Frankenstein, critic of the San Francisco *Chronicle*, pointed out that "the most remarkable feature of the opera from a purely esthetic point of view is the unparalleled suppleness of its declamation. . . . Through an exquisitely perfect adjustment of tone and word, Sessions achieves an incredibly clear-edged musical characterization of individuals, so that the music of each rôle projects its personality with the utmost definition and point."

Mr. Frankenstein explained further that the Brecht libretto "stresses the individual versus the social, and the individual's power of choice with reference to the social good, which is clearly regarded as the highest good. The shade of Lucullus, the proud, great Roman general, is on trial before a jury composed of humble, little people, to determine his fate in the realm of the dead. Lucullus summons his witnesses—seven kings dethroned, fifty-three cities destroyed, the empire of Rome extended into Asia, gold and booty brought back to the banks of the Tiber. In all this, the jury sees only dead soldiers, starvation, and wasted lands. But the record of Lucullus is not altogether black. He loved and shared good food, respected learning, and brought the cherry tree to Italy—at a cost of 80,000 lives. At the end, the jury retires to deliberate its verdict, but there is no question regarding its decision."

The entire production was staged with the utmost economy and simplicity, and achieved much of its force and effect through understatement. Demy Trevor sang the title rôle. Others in the cast were: Robert Wunderlich, Edgar Jones, Elsa Antonio, Henrietta Harris, Charles Thompson, Robert Soule, George O'Hara, Arabelle Hong, Martha Long, and Margaret Stewart.

Coupled with *The Trial of Lucullus* was the first performance in the San Francisco Bay Region of Stravinsky's *L'Histoire du Soldat*, excellently performed under the direction of Charles Cushing.

THE WORLD PREMIÈRE of Constant Vauclain's *Symphony in One Movement* opened the concert this afternoon of the Philadelphia Orchestra at the Academy of Music in that city.

Eugene Ormandy conducted. The remainder of the program consisted of: Dvořák's Symphony No. 5 in E minor ("From the New World") and selections from Wagner's *Götterdämmerung*, with Dorothy Dow, soprano, as guest artist.

Mr. Vauclain's Symphony, which he completed in October 1945, is not an attempt to telescope the several movements of the symphonic form into one but rather, in the words of the composer, "an effort to combine in one organic movement the variations in mood and tempo associated with symphonic writing." The prevailing mood of the work is somber, though there are contrasting elements interspersed throughout.

Constant Vauclain was born in Philadelphia in 1908 and studied music first privately with Harl McDonald, and later at the Curtis Institute with Rosario Scalero and Randall Thompson. For several years, Mr. Vauclain taught music at Princeton University, the Curtis Institute, and at the New School of Music in Philadelphia. In October 1947, he joined the music faculty of the School of Fine Arts of the University of Pennsylvania.

IT WAS announced today in New York City that Joan Brainerd, lyric soprano, and William Masselos, pianist, were awarded prizes of \$1,000 each in the Young Artists Auditions for 1947 conducted by the National Federation of Music Clubs. A prize had also been contemplated for violinists, but none of the 194 contestants in this division were found suitable.

The two young winners were chosen from a total of 184 contestants. They are scheduled to perform on April 21 in Detroit, in the course of the biennial convention of the National Federation of Music Clubs.

William Masselos was born in Colorado Springs, Colorado, twenty-six years ago. When he was eight, he settled in New York City where he began intensive study of the piano. Subsequently, he entered and was graduated from the Institute of Musical Art, where he studied under Carl Friedberg. When he was eighteen, he made his formal concert début at Town Hall, New York, and sometime after that appeared at the White House for a function given by Mrs. Roosevelt.

Joan Brainerd, soprano from Hamden, Connecticut, began her

music study as a child in her native city. Since 1942, she has studied with Else Letting. In 1945, she won the Connecticut State Young Artists Auditions of the National Federation of Music Clubs. One year later, she won a contest conducted by the New York Madrigal Society. She appeared frequently over radio station WNHC in New Haven, and has appeared in leading rôles with the Montclair Operetta Club.

April 20

THE MOST BRILLIANT biennial convention in the history of the National Federation of Music Clubs opened today in Detroit. It was the first full-fledged national meeting of the organization in six years, the two prior conventions having been postponed because of transportation difficulties during the war. To add to the festive nature of the present occasion, the Federation was celebrating its fiftieth anniversary and outdid itself in the scope, importance, and lavishness of its convention program.

The statistics alone were staggering. Well over three thousand people participated in the eight crowded days that made up the current biennial. Of these, six hundred were voting delegates, about one thousand were other delegates and visitors, some 1500 were members of the federated choruses and instrumental ensembles heard in performance, another twenty-one were professional concert artists, and twenty were guest speakers. To this number could be added a large group of student and junior soloists. Headquarters were established in the ballrooms of the Book-Cadillac and Statler Hotels, and, as in past years, the convention program offered an event for practically every hour of the day right down to the closing session on April 27.

Preliminary to the business of the convention, a tea was given this afternoon at the Book-Cadillac Hotel by the outgoing president, Mrs. Guy Patterson Gannett, who was assisted by past national presidents and by the regional vice presidents. A recital was then offered by Gizi Szanto, pianist. Following a precedent established by Mrs. Gannett, a pre-convention religious service was held in the evening at the Metropolitan Methodist Church,

in the course of which a program of sacred music was sung by a chorus of five hundred under John Warren Erb, choral chairman of the Federation. The soloist was Martha Lipton, mezzo-soprano of the Metropolitan Opera Company and a winner in the Federation's Young Artists Contests in 1939.

The internal business of the Federation got under way on the morning and afternoon of April 21. Some of the more important action included: an increase in dues, not only to meet higher costs but also to expand the many services rendered by the organization; an increase in the number of board members from fifty to sixty; the addition of a fourth regional vice president; and the creation of the office of executive vice president, a post that went to Mrs. Ada Holding Miller, of Providence, Rhode Island. To Mrs. Miller much of the success of the present convention could be attributed, for, until her election to the new office, she had been serving as chairman of the biennial program committee.

Actually, the election results were not announced until the end of the week, April 26, after a meeting of the new board. Named as president to succeed Mrs. Gannett was Mrs. Royden J. Keith, of Chicago. The four regional vice presidents elected were: Mrs. Ralph A. Herbruck, of Dayton, Ohio (Northeastern); Mrs. A. A. Coulter, of Nashville, Tennessee (Southeastern); Mrs. Ronald A. Dougan, of Beloit, Wisconsin (Central); and Mrs. Ralph A. Comstock, of Pocatello, Idaho (Western). The office of recording secretary went to Mrs. C. Arthur Bullock, of Canton, Pennsylvania, and that of treasurer, to Mrs. Fredrik Marin, of East Lansing, Michigan. Mrs. Edwin C. Thompson, of Madison, Wisconsin, remained as historian.

Other major decisions were to be evolved in the course of the week. It was voted to hold the competition among finalists in the Young Artists Contests concurrently with the next biennial. This year (see April 18), the judging was conducted in New York City a few days prior to the convention, with only the two winners being heard at the Detroit sessions. In view of the national importance of the jury and of the human interest inherent in the competition itself, it was felt that the finals would lend

further enhancement and add a touch of drama to the convention.

Resolutions were also passed urging the Department of State to place the arts on a par with science and education both in its own cultural program and through UNESCO. Further discussion centered about the project to rebuild the "Little Red House," Nathaniel Hawthorne's home at Tanglewood, Massachusetts, as an active musical shrine providing practice studios for students attending the Berkshire summer school. The plan, which had lain fallow during the war years, was received with enthusiasm, and many contributions were immediately forthcoming.

Undoubtedly of most absorbing interest at the business meetings held during the convention week was the long report tendered by Mrs. Gannett covering the six years of her stewardship of the Federation. Modest about her own rôle, she related with justifiable pride the many accomplishments of the far-flung organization and their impact upon the musical life of the country. With the support of approximately half a million members, the Federation had, among other things: fostered young artists, encouraged native composers, established scholarships, distributed musical equipment (some two-and-a-half million items) among the Allied armed forces, instituted special programs at hospitals, assisted various festivals and other music projects, conducted intensive surveys on the state of music in America, and sponsored numerous concerts, opera performances, and radio broadcasts.

The first general session of the biennial, constituting the formal opening of the convention, was held on the evening of April 21. Governor Kim Sigler, of Michigan, extended greetings to the delegates and there followed an elaborate musical program, a feature of which was the appearance of the two recent winners of the Young Artists Contests: Joan Brainerd, soprano, and William Masselos, pianist. Both gave convincing demonstrations of their ability and obviously pleased the large audience.

The highlight of the next day, April 22, was the convention banquet at the Book-Cadillac Hotel. The chief speaker of the

evening was Howard Hanson, director of the Eastman School of Music, who devoted his address to "American Music at the Crossroads." Expanding a favorite theme, Dr. Hanson called upon creative musicians to assume a more dynamic rôle in the culture of the country. "It is high time we came out of the museum. . . . We must wake up; must write from the heart rather than from the mind, about the spiritual greatness of this country. The United States is in a new position of importance, prestige, and responsibility. The position of music is particularly important as a social force."

April 23 was designated American Music Day, and it was celebrated with a formidable array of concerts, in the course of which various choral groups were heard. One of them, the Philomel Singers, an ensemble of fifty voices, had come all the way from Seattle, Washington, to participate in the program. An event long awaited by members of the Federation took place that evening in the Detroit Music Hall. It was the première of the Symphony No. 1 in A, by John Powell, performed by the Detroit Symphony Orchestra under the direction of Karl Krueger.

The work had been commissioned by the Federation in 1932 and represented a long labor of love on the part of the composer. His objective was to make the symphony "a cross-section and synthesis of American folk music tradition." Towards that goal he dedicated himself to protracted research in authentic source materials and to experimentation with the proper means of expressing them symphonically. In the resultant work, each of the four movements attempts to distill the essence of a particular form of folk music. They are marked: I. Allegro non troppo (The Country Dance); II. Allegretto sostenuto (The Folksong); III. Adagio (The Ballad); and IV. Grave—Presto non tanto (The Ritual Dance). Though a monumental achievement in its way, the symphony proved more of musicological than of esthetic interest. Its greatest strength lay in its masterful synthesis of the folk elements, but the very accomplishment produced a long (fifty minutes), over-elaborate structure lacking in sufficient inner contrasts and tending to create a rather monotonous

pattern out of the modal characteristics of the source material.

Sanguine in its outlook, the day was destined to end on an unexpectedly sad note. During the afternoon, in the course of a spirited forum on the American composer, one of the speakers, John Gregg Paine, collapsed shortly after addressing the assemblage. That night he died. Mr. Paine, a popular figure at music conventions, was widely known as the general manager of the American Society of Composers, Authors, and Publishers (ASCAP).

The following day, April 24, was dedicated to opera, and once again the delegates enjoyed a schedule saturated with musical performances, many of them given by former winners of the Young Artists Contests. These included Paula Lenchner, soprano, Margaret Harshaw, contralto, Edward Kane, tenor, and Robert Weede, baritone.

Another full day came with April 25, which was devoted to the United Nations. The various musical events succeeded admirably in reflecting the cosmopolitan spirit that prevails in much of the musical life of the country. A special feature of the day was a panel discussion on "Music and the Cultural Arts as Media for the Promotion of International Goodwill." Acting with both wit and erudition as moderator was Houston Peterson, Professor of Philosophy at Rutgers University and former director of the famous Cooper Union Forum in New York City. To set the tone of the discussion, Dr. Peterson stated in the course of his introductory remarks: "Only chess players, artists, and mathematicians understand each other internationally. The benighted human beings who do not know each other's art could spend all their time learning." The chief speakers on the panel included: Lisa Sergio, radio commentator on world affairs; Theodore Newton, Canadian Cultural Attaché; and Olga Samaroff, concert pianist and teacher who also serves as chairman of the Federation's Committee on International Music Relations. Each speaker, drawing on his own fund of experience, demonstrated the potentialities of music, as well as of the other arts, as a unifying factor in contemporary world civilization. The presiding officer on this occasion was Mrs. Gannett, who had

as special guests on the platform representatives from Australia, Great Britain, France, Hungary, Netherlands, Poland, Uruguay, and Yugoslavia.

Youth Day came on April 26. Here the Federation had ample opportunity to demonstrate the manifold ways in which it had aided the young people of America toward the practice and enjoyment of music. In performance after performance held throughout the day, young artists of marked ability appeared as soloists and in various forms of ensemble. Junior, senior, and college age levels were all adequately represented. To punctuate the musical proceedings, further discussion meetings and demonstration sessions were conducted, this time dealing with the many aspects of the topic of the day.

By nightfall, the delegates were ready to concede that the current biennial had surpassed all previous conventions of the Federation. What weariness they may have felt in following the hectic pace of the week-long schedule evaporated in the spirit of accomplishment that prevailed. The convention had one more day to run, but it, like the first day, was a Sunday and was pitched in a quieter, more reflective mood. April 28 opened with the traditional White Breakfast, at which the musical program was provided by two choral groups and a string ensemble, all from Detroit. It was here that Mrs. Gannett gave her closing address. The only other business of the day was a meeting of the new board of the Federation. By then, the exodus of delegates from Detroit had already begun.

April 24

THE THIRD and last day of the Princeton Bicentennial Conferences on Scholarship and Research in the Arts, held at Princeton, New Jersey, was devoted entirely to music. The day's proceedings, which had been planned by Oliver Strunk, associate professor of music at Princeton and director of the conference, centered about the music of the Renaissance, in anticipation of the forthcoming publication by the Princeton University Press

of Alfred Einstein's comprehensive history of the Italian madrigal. A distinguished group of scholars and musicians attended the three sessions of the conference, which consisted of morning and afternoon meetings at the Princeton Inn and an evening concert at Proctor Hall.

The chief item of interest in the morning was a paper, "Music and the Renaissance," delivered by Otto Kinkeldey, special lecturer on music at Harvard University. Dr. Kinkeldey revealed the wealth of information available to cultural historians on the rôle music played in illuminating and developing the Renaissance spirit. Presiding at this meeting was Curt Sachs, professor of music at New York University.

In the afternoon, a well known musicologist from England took over the chairmanship. He was Egon Wellesz, of Oxford University, a disciple of Arnold Schoenberg and an exponent of the twelve-tone system. A paper was then read by Dr. Einstein on "Expression and Symbol in the Italian Madrigal." A brilliant exposition, it provided the audience with a liberal specimen of the seemingly inexhaustible fund of scholarship that awaits them in his new book.

The conference closed that evening with a program of part-songs of the sixteenth century, held under the direction of Randall Thompson, American composer who is also a member of the music faculty at Princeton. Included in the performance were works of exquisite beauty by Josquin Des Prés, Claudio Monteverdi, and Orlando di Lasso.

April 25

A SIXTEENTH-CENTURY CONTRAPUNTIST, whose work has all but disappeared from the repertory and is mentioned only in encyclopedias and the more detailed books on music history, was "rediscovered" tonight at Carnegie Hall, New York. He is Jacob Händl, also known by the Latin name of Jacobus Gallus, a composer of numerous choral works for the church. He was born at Carniola (in what is Yugoslavia today) in 1550, and

died in Prague in 1591, after having served as Kapellmeister to the Bishop of Olmütz and as a cantor at St. Johann's Cathedral in Prague.

Six of Händl's compositions were heard this evening: *Media Vita*, for double chorus of eight voices; *Regnum Mundi* and *Pueri Concinite*, for four women's voices; *Mirabile Mysterium*, for five mixed voices; *Fratres* and *Surrexit Christus*, for four men's voices; and *Planxit David*, for double chorus of eight voices.

That the revival of interest in Händl was more than an act of antiquarian piety was strikingly demonstrated tonight, for his music proved refreshing in its vitality and appeal to the audience. The composer obviously possessed great skill in fusing polyphonic adroitness with deep emotional content. Following the Händl group, the evening closed with a performance of the Mozart *Requiem*.

Three choral groups combined to give this program: the Williams College Glee Club, conducted by Robert G. Barrow, the Bennington College Chorus and the Dessooff Choirs, both under Paul Boepple. The soloists were: Jean Carlton, soprano; William Hess, tenor; Mary Davenport, contralto; and Paul Matthen, basso.

April 28

THE TENTH ANNIVERSARY of the Louisville Philharmonic Orchestra was celebrated today with the opening of a three-day festival, the "Kentuckian Jubilee of Music," at the Jefferson County Armory in Louisville, Kentucky.

This evening, an audience of 4,500 heard a stirring program that began with the cantata, *Morn, Noon, and Night*, by J. Michael Diack. Adapted from the music of Schubert and Schumann, it was sung by the Festival Choir of three hundred voices, assisted by a children's chorus of 1500 and the Louisville Philharmonic Orchestra under Robert Whitney. The evening concluded with Verdi's *Requiem*, performed by the Festival Choir

and the orchestra, with the following soloists: Rosé Bampton, soprano; Herta Glaz, contralto; Frederick Jagel, tenor; and Mack Harrell, baritone. Edward Barret was the choral director.

The following night, April 29, the Louisville Philharmonic, again directed by Mr. Whitney, gave a varied program in which Alec Templeton, pianist, participated as soloist. Mr. Templeton was heard in Grieg's Concerto in A minor and in a group of his own inimitable solo improvisations. The remainder of the program was devoted to three famous overtures, each markedly different from the other in character: Weber's to *Oberon*, Johann Strauss's to *Die Fledermaus*, and Tchaikovsky's *1812*. Joining the orchestra in the Tchaikovsky overture were five high school bands from Kentucky.

The festival culminated on the evening of April 30 with a concert by the New York Philharmonic-Symphony Orchestra, directed by George Szell. The feature of the program was the Symphony No. 2 in D major, by Brahms. A group of excerpts from Wagner's music dramas completed the performance.

April 29

AS THE CLIMAX of its activities to commemorate the twenty-fifth anniversary of its founding, the Eastman School of Music in Rochester, New York, launched tonight its seventeenth annual Festival of American Music. Eight programs were given over a period of a week, six at the Eastman Theater and the other two at Kilbourne Hall.

Forty-four American works were presented, of which thirteen were performed for the first time anywhere. The premières heard were: Serenade, by Wayne Barlow; Quartet No. 2 and Symphony No. 2 by Anthony Donato; *Concerto Rapsodico*, for 'cello and orchestra, by Carl Fuerstner, with Luigi Silva as soloist; the radio version of *Merry Mount* (which was broadcast over NBC on the "Orchestras of the Nation" series), by Howard Hanson; Concerto for Violin and Orchestra, by Her-

bert Inch, with Jacques Gordon as soloist; Piano Concertino, by Kent Kennon, with Paul Parmelee as soloist; *Evocation* Symphony, by George McKay; Sinfonia, by Peter Mennin; *Scena*, by Burrill Phillips; Partita, by Gardner Read; Suite for Band, Op. 26, by Burnet Tuthill; and *Music for Flute and Strings*, by Elliott Weisgarber, with Walfrid Kujala, soloist.

Two works which had been performed privately before were heard publicly for the first time: Thomas Canning's *Fantasy on a Hymn Tune* and Frederick Woltmann's Symphony for Voice and Orchestra, based on poems of Walt Whitman. The soloist in the latter work was Isleta Gayle, soprano.

The musical organizations participating in the festival were: Eastman School Junior Symphony Orchestra, Paul White conducting; Eastman School Choir, under the direction of Herman Genhart; Eastman-Rochester Symphony Orchestra and Eastman School Senior Symphony Orchestra, both directed by Howard Hanson; Eastman School Symphony Band and Eastman School Little Symphony Orchestra, both under the baton of Frederick Fennell; and the Gordon String Quartet, the members of which are Jacques Gordon and Urico Rossi, violinists, David Dawson, violist, and Fritz Magg, 'cellist.

TODAY, DR. Frank D. Fackenthal, acting president of Columbia University, New York, announced that this year's Alice M. Ditson Award was bestowed upon Alfred Wallenstein, conductor and music director of the Los Angeles Philharmonic Orchestra. The citation read, in part: "Since 1936 he has become one of the leading conductors of the country, first as music director of the Mutual Broadcasting Company, and more recently as conductor and music director of the Los Angeles Philharmonic. In these positions he has brought great prestige to the fraternity of American musicians by his brilliant musicianship, his energetic and imaginative leadership, and his unfailing services to the recognition and development of the American composer." Mr. Wallenstein is the third American conductor to receive this award, which entails a grant of \$1,000.

The late Alice M. Ditson, a wealthy music lover, had provided in her will that the residue of her estate, estimated at \$400,000, be turned over to Columbia University for the establishment of a permanent fund, the net income to be used to aid musicians and, in general, to further the cause of good music. A special committee of prominent musicians, including Douglas Moore and Otto Luening, both members of the music department at Columbia, was appointed to allocate the income along the lines designated.

Established in 1940, the Ditson Fund has sponsored an annual festival of contemporary American music (beginning with the spring of 1945), has commissioned new works, and has awarded grants to composers and others who have made significant contributions to the musical life of the country.

M A Y

May 1

FOR THE MUSIC CRITICS of America, May-Day was the occasion for some soul-searching. Behind them lay eight of the busiest months they had ever spent in reporting the state of music in America, months of evaluating the work of composers, performers, and musical organizations, of tearing them to shreds or patting them on the head as they felt the case might warrant. Today, about one hundred of these observers turned their attention from the concert platform to gaze inwardly, a process that required some of the medicinal measures they had frequently recommended to others. They were among the many invited guests who attended the opening of a three-day Symposium on Music Criticism at Harvard University, the first venture of this scope ever attempted in the country.

That the symposium would grapple with basic issues was made clear in the preliminary announcement issued by the host, Harvard's music department. In part, it read: "With the development of communications in recent years has come a vast increase in the number of people having access to music of all kinds. Formerly almost the exclusive privilege of the large urban centers, good music is now reaching the small and more isolated communities, while in the great cities there is no level of economic or social privilege that it does not touch. Under these conditions musicians, artists and all concerned with our country's cultural life must feel a double urgency: first, to help the new army of listeners by providing them with a greater number of competent guides and interpreters; and second, to foster those

institutions upon which it is incumbent to maintain the highest standards of musical taste and performance."

The specific aim of these meetings was, therefore, "to initiate a fundamental reexamination of the principles of music criticism and a discussion of critical problems brought into prominence by conditions in modern society."

The three days of the symposium followed a similar pattern. They opened with a session at Sanders Theater, Cambridge, Massachusetts, at which papers specially prepared for the occasion were read. Opportunity was then provided for discussion of the papers among chairman and speakers, and for the answering of questions submitted by members of the audience. The evenings brought respite in the form of recitals, held in various auditoriums of the city, at which almost all of the music was being heard for the first time. Any self-consciousness the critics may have felt earlier in the day soon vanished in the familiar ambient of the concert hall.

The first session was opened by Archibald T. Davison, professor of music at Harvard, who acted as chairmain of the meeting. Following a brief address of welcome by Paul H. Buck, provost of the university, a paper, "*The Raison d'Être of Criticism in the Arts*," was read by E. M. Forster, British novelist and essayist, who came from England by plane for the express purpose of participating in the symposium. The only other paper of the day was presented by the American composer, Roger Sessions, who discussed "*The Scope of Music Criticism*." That evening, again at Sanders Theater, the Walden String Quartet was heard in a program given over entirely to the première of three works that had been commissioned for the symposium: String Quartet No. 3, by Walter Piston; String Trio, Op. 45, in one movement, by Arnold Schoenberg; and String Quartet No. 6, by Bohuslav Martinů. The members of the ensemble were: Homer Schmitt and Bernard Goodman, violinists, Eugene Weigel, violist, and Robert Swenson, 'cellist.

Three papers were read at the session on May 2. They were: "*The Critical Nature of a Work of Art*," by Edgar Wind, professor of philosophy at Smith College; "*The Performer as*

Critic," by Olga Samaroff, concert pianist and teacher; and "The Art of Judging Music," by Virgil Thomson, music critic of the New York *Herald Tribune*. The chairman of the meeting was Alfred Frankenstein, music critic of the San Francisco *Chronicle*. In the evening, a performance of new choral music was given at Memorial Church, Cambridge, by the Collegiate Chorale, under the direction of Robert Shaw. Here, again, the music had been commissioned by Harvard's music department and was receiving its first public performance. Three compositions were heard: *Apparebit Repentina Dies*, a setting of an early medieval poem, for mixed chorus and brasses, by Paul Hindemith; *La Terra*, based on Book I of Virgil's *Georgics*, for chorus and organ, by G. Francesco Malipiero; and *In the Beginning*, drawn from the first two chapters of *Genesis*, for mezzo-soprano and chorus *a cappella*, by Aaron Copland. Assisting in the Hindemith work were brass players from the Boston Symphony Orchestra. Mary Crowley was the organist in the Malipiero piece, and Nell Tangerman the soloist in the Copland.

For the concluding day of the symposium, Olin Downes, music critic of the New York *Times*, served as chairman. The following papers were presented: "The Consequences of the Recorded Performance," by Otto Kinkeldey, visiting lecturer on music at Harvard University; "The Equipment of the Music Journalist," by Paul H. Lang, professor of music at Columbia University and editor of *The Musical Quarterly*; and "The Future of Musical Patronage in America," by Huntington Cairns, secretary of the National Gallery in Washington. The evening was devoted to a dance program by Martha Graham and her company, held in the auditorium of the Cambridge High and Latin School. The program, made possible through the Elizabeth Sprague Coolidge Foundation in the Library of Congress, offered two works: a première, *Night Journey*, with music by William Schuman, and a repetition of *Dark Meadow*, with music by Carlos Chávez. The settings for both dances were created by Isamu Noguchi. The orchestra was conducted by Louis Horst.

With the very first paper of the symposium, the critics found themselves running the gauntlet, the validity of their profession

being attacked right down to its roots. Mr. Forster began his talk in a vein of self-deprecation: "I am not a musician, I am not even a critic, and it seemed somewhat impertinent to fly the Atlantic to address people who are both." It was soon apparent, however, that the speaker was well versed not simply in music but also in an area of interest common to all the arts, the creative process itself. In essence, that process is non-rational. The artist "lets down as it were a bucket into his subconscious, and draws up something which is normally beyond his reach. He mixes this thing with his normal experiences, and out of the mixture he makes a work of art." Criticism, on the other hand, to fulfill its own purpose properly, must be didactic, theoretical, analytic. Thus, between artist and critic lies an impassable gulf. "The critical state has many merits and employs some of the highest and subtlest faculties of man. But it is grotesquely remote from the state responsible for the works it affects to expound." Mr. Forster brought some cold comfort to his audience by justifying criticism—what was left of it—in the light of its minor activities, the least debatable of which was its stimulation of the reader. "Journalism and broadcasting have their big opportunity here. Unsuit for synthesis or analysis, they can send out the winged word that carries us off to examine the original."

It took a professional philosopher, a day later, to restore the critics to their usual state of confidence. Speaking merely from notes and obviously retorting to Mr. Forster's attack, Dr. Wind rejected the concept that the creative process is nourished exclusively by the subconscious. Indeed, the greater the work of art, the more actively does the artist exercise his own critical faculty. To drive this point home, the speaker brought up many examples of the detailed manner in which great artists of the past had examined and shaped their work in progress. Having established a bridge between artist and critic, Dr. Wind then indicated how the latter could go beyond analysis of the work of art to a consideration of its influence on the minds and hearts of the observer. When the artist deals with human values, the critic should evaluate in terms of the ethical as well as the esthetic.

For weeks to come, the Forster-Wind controversy would be debated in the columns of many of the critics who attended the Harvard symposium. It probably represented the purposes of this conference in their most fundamental aspect, but there were also other valuable—and more specific—contributions to the three-day meeting.

Mr. Sessions defined the critic's task as one more closely identified with the work of the composer than that of the performer. His major objective should be to discern and discourse upon the cultural values inherent in any given work. These values, in turn, have less to do with the craftsmanship of the composer than with the nature of his conception, which can be understood only if, in addition to his regular equipment, the critic possesses musical "instinct."

Mme. Samaroff made a vigorous plea for the decentralization of music in America. At present, the booking managers are largely dependent on the nod of the music critics of New York City, for it is difficult otherwise to receive engagements for their artists in the concert courses of the nation. "The New York critics probably have no desire to carry the burden of such a responsibility; the managers do not belittle the value of reviews in the papers of other cities, but the buyers of artists demand the New York accolade, as they once required that of Europe." As a remedy, she suggested an exchange of critics between newspapers in various cities. The speaker went on to condemn the notion of criticism as fault-finding. Attacking a composer, performer, or musical institution was often not an act of courage or critical independence, but rather the vestige of a primitive urge to inflict torture for the sake of enjoying the spectacle.

A lighter but no less important contribution was made by Virgil Thomson, who described his version of the inner workings of the critic's mind. It revealed a well upholstered and rather undogmatic mentality: "It is not the yes or no of a judgment that is valuable to other people but rather the methods by which these have been elaborated, defended and expressed." Mr. Thomson proceeded to give detailed suggestions how to employ these methods, stage by stage, from the initial impact of the

music on the critic's ears to the final over-all judgment. He closed with what may have been an allusion to Mr. Forster's address: "You will note that I have said nothing about communicating one's passion about a work. I have not mentioned it because it presents no problem; it takes place automatically and inevitably."

To Dr. Kinkeldey, the invention of recording techniques ranked in significance with that of the printing press. Peering into the future, he declared that music would be heard as it sounded to its contemporaries and as the composer intended it to be played. It was not too farfetched, moreover, to picture the composer recording his music directly with the aid of new devices. Dwelling on the present importance of recordings, Dr. Kinkeldey stressed their great service to new music. Instead of being dependent on the printed score or infrequent public performances, the critic could saturate himself to his heart's content in a work that he might otherwise have to neglect.

The music critic must be equipped, by education and experience, to restore the composer to his rightful place of importance. This was the tenor of Dr. Lang's address, an uncompromising insistence on standards of the highest integrity. Too often has a meaningful appreciation of creative genius given way to a glorification of the performer, and there are not many musical journalists who possess the requisite training to correct the situation. As a result, most contemporary music and much of the great music of the past is suffering neglect.

Perhaps the most revolutionary paper of the symposium was the concluding one, delivered quietly by Mr. Cairns. The composer, he stated, is gradually losing his professional status, for he is finding it increasingly difficult to earn his livelihood from his music. With the growth of collectivization and the shrinking of the great fortunes, he cannot expect much more from private patronage. On the other hand, to depend on subsidies from the government or industry, should they be forthcoming, would lead to a stereotyped art and eventual sterility. Under these new economic circumstances, the composer would not disappear, but

would probably turn to a subsidiary occupation for a living, engaging in his creative activity as an amateur.

The Harvard symposium, three solid days of discussion, left its audience with a welter of ideas, opinions, and suggestions, much of it to be slowly digested over the ensuing weeks and months. The aftertaste was not uniformly favorable. Some of the critics, reporting the event in their newspapers, took exception to the procedure of the meetings, which limited discussion of the addresses to written questions submitted in advance. Others found that most of the papers suffered from too general an approach, ignoring many of the practical problems faced by the working critic. The feeling was almost unanimous, however, that the symposium had added stature and meaning to a major activity in the musical life of the country. The final verdict would probably rest with a rereading of the papers presented at the symposium, scheduled for publication by the Harvard University Press.

In the nature of things, no performances of new music in America could have enjoyed the professional attention of so many critics as the two concerts and the dance recital given on the evenings of the Harvard symposium period. Befitting the occasion, there were seven world premières of works by noted contemporary composers. Only one work, *Dark Meadow*, which closed Martha Graham's program, had ever been presented publicly before.

About the only element on which the audience could agree was the uniformly high quality of the performances themselves. Otherwise, the opinions tended to vary with the individual outlook of the listener towards what he considered significant among the trends in modern music.

Mr. Piston's quartet, as played by the Walden ensemble, revealed once again the urbane logic and economy that has characterized the composer. Despite its ingenious rhythmic pattern, to some ears it sounded "emotionally dry and academic"—while to others it was "filled with emotional warmth." The Schoen-

berg trio, the high spot of the evening, called upon every resource of the players. It was powerful in its sonorities, almost violent in its expressiveness, yet to the many who either dislike or minimize the substance of the composer's unconventional methods it was little more than a series of rude discontinuities. Pro or con, the audience listened with extreme interest. In contrast, Mr. Martini's quartet ingratiated itself with its melodic charm, and was "unaffected, flowing and honest music" or suffered from "conventionality of material and prolixity," depending on the hearer.

Probably the most exciting choral work, on the evening of May 2, was Mr. Hindemith's *Apparebit Repentina Dies*, a fact that could be attributed, in part at least, to the brilliant assistance of the brass players from the Boston Symphony Orchestra. Dealing with an anonymous poet's vision of the day of judgment (the text was written sometime before 700 A.D.), the music was inexorable in its driving counterpoint. Here, too, the critical opinion ranged from: "He captured something of the exaltation, the terror and the devotion of the original poem," to: "The music was overpowering but not altogether convincing." There was less disagreement over Mr. Malipiero's *La Terra*. For what occasional effective moments it created in its treatment of the *Georgics*, it suffered as a whole from a prolonged and rather monotonous pastoral mood which even the sporadic grumblings of the organ could not relieve. *In the Beginning*, by Aaron Copland, featured the solo voice with choral responses and interludes *a cappella*. The writing possessed many of the virtues that have been attributed to the composer, its sense of drama being enhanced by his intelligence and versatility with dissonance. The effect was "utterly charming," if one looked upon the story of Creation as a beautiful fable, but "seemed to lack inner compulsion," if one anticipated a sense of cosmic wonder.

Martha Graham's *Night Journey*, which opened her program on the night of May 3, is her third work of recent composition dealing with a classical Greek theme. This time it was the story of Oedipus and Jocasta and, as stated in the program notes, "the action takes place in Jocasta's heart at the instant when she

recognizes the ultimate terms of her destiny." Miss Graham danced the rôle of Jocasta, and Erick Hawkins that of Oedipus. The remainder of the cast consisted of a chorus of six women led by a seer, the latter part being taken by Mark Ryder.

Mr. Schuman's music, which had been commissioned by the Coolidge Foundation, underscored effectively the growing tragedy of the dance-drama. It was "dark and portentous," reported John Martin, dance critic of the *New York Times*. "As in his only previous score for the dance, that for Anthony Tudor's *Undertow*, he relies for his dramatic effect largely upon persistence and iteration, which direct their attack upon the nerves. It is a substantial score, however, and a completely appropriate one." Most of the other critics present tended to agree.

May 3

A STRIKING CONCERT PERFORMANCE in English of Wagner's *Die Meistersinger*, presented this evening at the Township Auditorium, Columbia, South Carolina, brought the three-day Columbia Spring Festival of Music to an impressive culmination. Participating in this performance were the Southern Symphony Orchestra, the Columbia Choral Society, and the Glee Club of Furman University, all under the direction of Carl Bamberger. The principal performers were Henri Cordi as Walther, Elizabeth Bollinger as Eva, and Ralph Herbert as Hans Sachs.

The festival began two evenings earlier, on May 1, with a concert by Patrice Munsel, coloratura soprano, supported by the Southern Symphony Orchestra. On the following evening, Jan Peerce, tenor, and the orchestra were heard. Mr. Bamberger conducted on both occasions.

These concerts brought to a close the series of ten star-studded events given here in the course of the season under the auspices of the Columbia Music Festival Association. Though internationally famous concert artists were featured in the series, much of the success of the festival could be attributed to the impressive showing of the orchestra under Mr. Bamberger, who was com-

pleting his fourth consecutive spring season as its musical director. In all, the orchestra was heard at seven performances, six of them in the series and one, on April 27, a guest appearance at Clemson College.

Since its inception in 1935, the Columbia Music Festival had gone far towards achieving its purpose: "To bring great music within the reach of all our people; to create in our children a love of the beautiful; to encourage South Carolina artists toward high achievement; to stimulate generally an appreciation of music's magic art." Founded by James and Ann Perry, its initial function was to provide the Columbia Choral Society with an opportunity to sing with orchestra. This brought about the establishment of the Southern Symphony Orchestra under Hans Kindler as guest conductor. The orchestra was soon enlarged, and Hans Schwiege was appointed musical director. He was succeeded by Edwin McArthur in 1942 who, in turn, was followed two years later by Carl Bamberger.

May 4

THE NEW YORK CITY chapter of the American Federation of Musicians, Local 802, initiated today a series of 187 free concerts and other musical performances, scheduled to be given over a six-week period in schools, veterans hospitals, old-age homes, and orphanages in the city and adjacent Nassau and Suffolk counties. This afternoon's concert, provided by a forty-four-piece symphony orchestra under Robert Shaw, took place at the Bronx Veterans Hospital.

On the agenda were 150 concerts of symphonic music and jazz, the remaining events being given over to more intimate performances by strolling musicians in the hospital wards. This large-scale program, entailing an expenditure of \$101,000 was made possible through the record and transcription royalty fund created by the Federation a year ago, and is the first part of a larger national program. The fund provided \$91,000 for the New York City area, the remaining \$10,000 representing a contribution from Local 802 towards administrative costs. Approximately \$50,000 of the total appropriation was allocated for the

Army and Navy hospitals, another \$30,000 to the public schools, and the remaining \$20,000 to the old-age homes and orphan asylums.

PRESIDENT HARRY S. TRUMAN endorsed the celebration of National and Inter-American Music Week, which began today and ended on May 11, and was observed in several thousand communities throughout the country. He also accepted the chairmanship of the honorary committee of Governors for this event.

In a letter sent to C. M. Tremaine, secretary of the Music Week committee, the President wrote: "Observance of National and Inter-American Music Week is of especial significance this year as the nations of the world work toward that better understanding which is the basis of lasting peace. One way to achieve a mutual understanding is to break down the barriers of communication between the peoples of the world. Music, as the only universal language, is an effective medium for use in attaining this goal."

"Music is needed today no less than during the war, when it contributed so greatly to the morale of our people, at home and abroad. We have discovered that the building of international good-will calls for harmonizing influences in which all nations, regardless of their language, culture or political beliefs, can share. Music is one of those influences."

The National and Inter-American Music Week Committee is a cooperative body representing many civic, social, and patriotic groups, as well as organizations whose purpose it is to encourage the performance and enjoyment of music by the general public. It started with a series of local observances, following the example of New York's first Music Week in 1920. In 1924, it initiated a synchronized national celebration through the efforts of C. M. Tremaine, then, as now, secretary of the committee. The first week in May was chosen as the time for the celebration.

The committee is made up of the presidents of thirty-three national organizations. The first chairman was the late Otto H. Kahn, noted music patron, who was succeeded at his death by David Sarnoff, president of the Radio Corporation of America. There is also

an honorary committee of Governors, with the President of the United States usually serving as honorary chairman.

May 5

BELATED RECOGNITION came to one of the most original, inventive—and one of the most neglected—American composers of our time. Charles Ives, now seventy-two years old, received today the 1946 Pulitzer Prize in music “for distinguished musical composition.” The work which won him the award was his Symphony No. 3, composed thirty-six years ago but first performed in New York City on May 12, 1946, in the course of an all-Ives program, at which time it earned a special citation from the New York Music Critics Circle.

For almost half a century, Charles Ives has been composing music that strikes boldly in new directions. He was one of the first of American polytonalists and polyrhythmists, and did not hesitate to pioneer in modern music long before pioneering became the fashion among our creative musicians. It is not puffing his importance to claim that his experiments influenced, directly or indirectly, an entire generation of composers. With an unorthodox concept of harmonic writing (“I found I could not go on using the familiar chords—I found something else”), with a revolutionary science of tonality, with an iconoclastic use of rhythm, he discovered a new world of music.

Probably no major American composer has suffered such complete neglect at the hands of his contemporaries as Mr. Ives. Year after year, he produced works of remarkable character, yet the concert world ignored him completely; and only a handful of musicians were even aware of his existence. Indeed, even up to the present time, none of his symphonies had been played by a leading American orchestra; and some of his greatest choral writings and piano works had yet to be given a public hearing.

Two principal factors accounted for this strange neglect. His music was for many years so far ahead of its time, that it was not understood, let alone appreciated, even by trained musicians.

Then, his almost psychopathic reticence, which made him, for the major part of his life, a recluse at his home in West Redding, Connecticut, discouraged public attention. Mr. Ives was not the man to court fame, expediency or opportunism being foreign to his nature.

For Mr. Ives, composing music satisfied an inner necessity. Most of his works were written during leisure hours, while he was pursuing a successful career as an insurance broker. He preferred to bide his time, waiting for the world of music to beat a path to his door, rather than try to break down the indifference of unreceptive conductors and performers. Now that recognition had come, he accepted it with the quiet self-assurance of a great creator who knew all along that it would arrive, not with the frustration and bitterness of an artist who felt that it had come too late.

The art of Charles Ives is essentially American, native to the core, the expression of American backgrounds and experiences. This phase of his creativity received probably its fullest description and appreciation from the late Paul Rosenfeld in *Discoveries of a Music Critic*.*

Ives is nothing if not a nationalistic American composer. The forces conveyed by his music are deeply, typically American. They are the essences of a practical people, abrupt and nervous and ecstatic in their movements and manifestations—brought into play with a certain reluctance and difficulty, but when finally loosed, jaggedly, abruptly, almost painfully released, with something of an hysterical urgency; manifested sometimes in bucolic irony and burlesque and sometimes in a religious and mystical elevation, but almost invariably in patterns that have a paroxysmal suddenness and abruptness and violence. . . . Ives has indeed felt the spiritual and moral forces of America past and present not only through American folk music, but through literary and other artistic expressions too. Perhaps the richest, most inclusive, most beautifully formed and drawn of all his pieces, the Sonata, *Concord, Mass.; 1840-60*, apparently flows from an experience including a discovery of the spirit of transcendentalism as it was contained in the prophetic Emerson, the fantastic Hawthorne, the sturdily sentimental Alcotts, the deeply earth-

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conscious and lovingly submissive Thoreau. Another piece, the scherzo of the Fourth Symphony, flows from an experience inclusive of another sense of Hawthorne, derived in particular from *The Celestial Railroad*; while the cantata *Lincoln*, on Edwin Markham's words, indicates a creative comprehension quite as much of the figure of the great commoner as of the spirit of the swan of Staten Island; and the many songs on the words of American poets from Whitman down to Louis Untermeyer and Fenimore Cooper, Jr., and prose men including President Hadley and even obscure newspaper-men, the connection of experiences with their verse and prose. And further works demonstrate a stimulation through still other media than musical or literary ones. There is the first of the *Three Places in New England*; called *The Shaw Monument in Boston Common*, it conveys a feeling partially crystallized by the St.-Gaudens. And there is the third of them, *The Housatonic at Stockbridge*; and it refers to a crystallizing object neither artistic nor human: the sweep of the vernal river.

Thus, musically gifted, Ives has been put in the way of the sonorous expression of American life, paralleling—possibly because of the circumstance that he was used, from boyhood up, to expressing himself in terms of the traditional forms—the Russian music of Mussorgsky, the Magyar of Bartók, the Spanish of de Falla. His characteristically American, jaggedly ecstatic, variously electric and rapturous, almost invariably spasmodic sonorous forms are criticisms, like theirs, of the folk music and the folk itself. Humorous to the paroxysmal point in the case of *Barn Dance*, *In the Inn*, and the Scherzo of the Fourth Symphony; traversed by an acute sensuousness and voluptuousness in the case of *In the Night*; cataclysmically passionate as in *The Housatonic at Stockbridge*; or rapturous with the quality of slowly groping, reaching intellectual processes (*The Shaw Monument*) or with those of religious, prophetic, mystically intuitive moments and their ingredients of insight, faith in the human impulse to perfection, knowledge of the breath of earth (*General Booth Enters Heaven*, *Emerson*, *The Alcotts*, *Thoreau*)—his whole so very American expression puts us in touch and harmony, like prose by Twain and Anderson, Cummings or Thoreau and all who have conveyed American essences with fullness and love and beauty, with forces constant in our fellows, selves, soil, and thus with the whole American idea. We feel its parts and their connections, and the breath of the whole.

And the fates have been very generous. They have not even pre-confined Ives to a single medium of expression. He has been able to represent his feelings of American life in a prose that, manly as it is

racily American, conveys them if not as broadly, nonetheless as truly as the musical medium does. *Essays before a Sonata*, reading-matter intended primarily as a preface or apology for his second piano sonata, *Concord*, but isolated in a small companion volume for the reason that inclusion with the notes would have made the musical volume as cumbersome as baroque, contributes, together with the composer's very interesting assertion of and generalization about sound's much-questioned ability to convey material, moral, intellectual, or spiritual values, four most poetically penetrating criticisms for the "subjects" of the four movements of the work. Another juicy essay of Ives' is suffixed to the volume in which he has collected a hundred and fourteen of his two-hundred-odd songs. Like *Essays before a Sonata*, it also is a sort of smaller twin to the work it is intended to illuminate. This particular one, privately printed too, and now, also, the lucky windfall of second-hand music shops, is one of the American books: not only for the reason that it contains most of Ives' first-rate lyrics, among them "Evening" (Milton), "The New River," "Charlie Rutlage," "Like a Sick Eagle" (Keats), "Walt Whitman" and others, but equally for the reason that its very form expresses a distinctly American mode of feeling. That form is extremely miscellaneous. It juxtaposes within a narrow compass—indeed, the volume is a sort of record of Ives' entire development—one hundred and fourteen songs very heterogeneous in point of size, since some are but a few measures long and others cover pages; very heterogeneous in point of idiom and style, for some are based on borrowed and others on original material, and some are diatonic and others impressionistic and others atonal; very heterogeneous too in point of spirit, since certain are homely, certain racy, certain humorous, and others delicate, or intimate, or spiritual; and in point of value, too, since certain are crudely or lightly drawn, and others finely, poignantly, and powerfully. But out of that miscellaneousness, extreme for all the visibility of the personal thread in the intensely disparate fabrics, an idea greets us: the idea that all things possessing breath of their own, no matter how dissimilarly and to what differing degrees, are ultimately consonant. That is good Americanism, and the postscript but re-expresses that feeling and that idea in the maxim, "Everything from a mule to an oak, which nature has given life, has a right to that life; whether they [its values] be approved by a human mind or seen with a human eye, is no concern of that right." And when the prose runs: "I have not written a book for money, for fame, for love, for kindlings. I have merely cleaned house. All that is left is on the clotheslines," we merely recognize anew the American speaking with the spirit of the Artist.

That is Ives: the American as an artist, as a composer, and the foremost of the Americans who have expressed their feeling of life in musical forms.

Charles Ives was born in Danbury, Connecticut, on October 20, 1874, the son of a bandmaster in General Grant's army. He received part of his early musical training from his father and another part from his own inclination towards listening to band concerts. After his father's death, Mr. Ives studied with Dudley Buck and Rowe Shelley, and subsequently at Yale University with Horatio Parker. After being graduated from Yale in 1898, he entered the insurance business, in which he remained until 1930, when ill-health compelled him to withdraw. Meanwhile, he had composed an entire library of music, beginning as early as 1896 with a string quartet and the Symphony No. 1.

AT A LUNCHEON held today at the Roosevelt Hotel in Hollywood, citations were awarded for the best music composed for the motion-picture industry during 1946. The selections were based on a nationwide poll conducted by the magazine, *Musical Courier*, among its readers.

The choices of the year's best film music were:

For the best original score: Miklos Rozsa, for *The Killers*, produced by Universal-International.

For the best arranged score: Walter Scharf, for *I've Always Loved You*, produced by Republic Pictures.

For the best conducted score: Miklos Rozsa, for *The Killers*, produced by Universal-International.

For the best orchestration: Eugene Zador, for *The Killers*, produced by Universal-International.

For the best original song: Edmund Goulding, for Mam'zelle, in *The Razor's Edge*, produced by Twentieth-Century Fox Films.

For the best instrumental solo: Louis Kaufman, for his performance in *Of Human Bondage*, produced by Warner Brothers-First National Pictures.

For the best choreography: Tamara Geva, for the dancing in *Spectre of the Rose*, produced by Republic Pictures.

For the best musical short subject: Darrell W. Calker, for *Chopin Musical Moment*, produced by Walter Lantz for Universal-International.

One of the most interesting descriptions of the rôle composers and other musicians play in Hollywood appeared in an article, "Music for the Movies," in the September issue of *Harper's Bazaar*. The author is Kurt Weill, who has himself done much in the field, though more recently he has turned to Broadway, where the musical version of *Street Scene* has been praised for the vibrant score he composed. The following paragraphs are drawn from his article:

As a clear indication of the importance which they attach to music, the Hollywood studios have built up large and very efficient musical departments. There are staffs of first-rate conductors, vocal coaches, arrangers and orchestrators, sound experts and technicians, with choral groups who have been specially trained for microphone singing, and orchestra musicians who can read anything at sight. I have been very much impressed in Hollywood with the amount of work, the craftsmanship, which goes into the recording of a score. I think that nowhere in the world is music rehearsed and prepared with such care, with such minute study of the musical problem at hand, as in the Hollywood sound-recording studios. The method that is being used here is the same one they use in every phase of the making of a picture, in the preparation of the script, in the actual shooting and in the cutting. It is the method of detail. A picture is a mosaic of numerous small sequences, sometimes not longer than ten seconds, rarely more than two minutes. Each of these sequences is treated as a unit in itself and is prepared with the utmost care. The same is true for the musical treatment. A small piece of music is rehearsed at length until the orchestra is ready for a perfect rendition. The conductor has long discussions with the producer, the director, the sound man, the cutter, sometimes even with the composer, to determine what effect is needed and then the best way to achieve it. And many times there are changes, rewriting, re-recording. . . .

After the birth of the talking picture . . . producers and directors of dramatic, non-musical pictures realized that a good under-scoring job contributed a great deal to the success of a picture and that the right sound-track mixture of spoken dialogue, music and sound effects was an integral part of its production. This opened a new field for the composer, and soon the big movie centers of the world created a new species of musician, the motion-picture com-

poser. A number of young composers who showed a special talent for this kind of work have developed, with great skill, a sort of standard technique for the underscoring of pictures. A man like Alfred Newman, who must have scored hundreds of pictures, is a master in his field. Other excellent craftsmen whose names are familiar to the movie audiences are Steiner, Korngold, Rozsa, Stothart, Young and Waxman, to name only a few.

These men know, from years of experience, the requirements and the limitations of their work. They know that a good score, according to the producers, is one which you don't hear, but which you would miss if it were not there. They know that there seems never to be enough time left for the scoring of a picture; that they never get more than four weeks, in most cases not more than two weeks, to do the job. They also know that their music will be mixed with dialogue and sound effects and that, since this proceeding is out of their control, many fine "effects" which they have worked on in their sleepless nights will be inaudible. Most of them write in the idiom of the early twentieth century, in the style of Richard Strauss, Debussy, Ravel and Scriabin—partly because that is the musical language they have been brought up in, partly because the producers have accepted it as the "safest" kind of music. All of them prefer pictures with a lot of silent scenes where their music is "in the clear," undisturbed by dialogue. Sometimes they take too great advantage of those moments of freedom—in these cases their overpowering, voluptuous sounds are out of proportion to the action of the film. There seems to be a general tendency toward over-orchestrating in Hollywood pictures, and at times it is very disturbing to try to hear a quiet dialogue between two people fighting against an orchestra of sixty, with the brass going full-blast over agitated figurations in the violins.

In addition to these "professional" scoring experts, the picture industry is using from time to time, and not nearly enough, the services of outstanding contemporary composers. Just as an important playwright or novelist adds originality and a certain freshness of approach to a movie script, an "outside" composer who loves the medium and is willing to accept its limitations can make important contributions in the field of film music. The French industry of the prewar period, working for a small market, with a small budget, and therefore more inclined toward experiments, commissioned leading composers like Milhaud, Honegger, Auric. The result was an exceptionally high standard of music in French pictures and such outstanding scores as Honegger's *Mayerling*, Auric's *A Nous la Liberté*, Milhaud's *La Grande Illusion*. The great contribution which these French composers made was the underscoring of a scene with a mu-

sical composition of clearly definable form. Their music had a rather objective attitude toward the action of the picture, and sometimes they created a sort of contrapuntal effect by writing music in a mood opposite to the mood of the scene.

Hollywood also has used outside composers to great advantage. Aaron Copland's scores for *Of Mice and Men* and *Our Town* are perfect examples of creative music-writing for the movies. Other well known composers who have had a stimulating influence on film music in Hollywood are George Antheil (*The Scoundrel, Angels over Broadway*, et cetera), Werner Janssen (*The General Died at Dawn*), Bernard Herrmann (*All That Money Can Buy, Citizen Kane*), Alexandre Tansman (*Flesh and Fantasy*) and Ernst Toch (*Peter Ibbetson*).

Yet one cannot help feeling that all the enthusiasm, all the hard work, all the ingenuity that goes into the making of these film scores, is, from the standpoint of the creative musician, more or less wasted, as long as the composer's task is not more than to provide a musical background for a picture which is completely finished at the time when he starts working. There cannot be any doubt that there are much more interesting, more ambitious, more genuinely creative opportunities awaiting the film composer. The motion picture is a perfect medium for an original musico-dramatic creation on the same level as the different forms of the musical theater: musical comedy, operetta, musical play and opera. If we want to develop an art form (or a form of entertainment) in which music has an integral part, we have to allow the composer to collaborate with the writer and director to the same extent as he collaborates in the musical theater.

There are three categories of motion pictures which already offer the composer a more active, more imaginative participation. The documentary films, which have been pioneers for new forms and techniques, have used music as an equal partner with picture and narration. They are in a position to do this because they are to a great extent silent pictures which leave room for music to express emotions, to set the tempo, to "speak." They allow the composer to use his own musical language, to employ different orchestra combinations, to write with the same originality and integrity as if he were writing for the concert or the theater. Louis Gruenberg's score for *The Fight for Life* is a masterwork in this category, a completely integrated piece of film dramatic music. In the same class belong works by Copland (*The City*), Virgil Thomson (*The River*), Marc Blitzstein (*Night Shift, Valley Town*), Hanns Eisler (*Forgotten Village*), and some excellent scores by young American composers for the O.W.I. film division.

Another important stepping stone toward a truly musical film is

the animated cartoon. Here the music is actually written first and the characters are "animated" to the rhythm and accent of the music. The cartoon is the "ballet" among the different forms of movie entertainment, and some of the scores written for Disney's pictures are fine examples of popular ballet music.

Finally, in the field of the film-musical itself, which is generally identified with a sort of glorified amplification of the musical-comedy format, there have been quite a number of very successful attempts at interweaving music and action into a satisfying unity. In René Clair's early pictures (*A Nous la Liberté*, *Le Million*), music and song grow out of the action to such an extent that we are never aware of a "number" starting or ending. Ernst Lubitsch followed a similar pattern in his early musicals, and Rouben Mamoulian, with the help of Rodgers and Hart, created in *Love Me Tonight* a really intelligent, uncompromising musical picture which has become a kind of classic of its genre. Many producers and directors realize today the enormous possibilities of a higher form of musical pictures, and the songwriters are becoming more and more instrumental in the conception and preparation of these pictures. I am trying myself, whenever I have a chance, to develop certain elements of this genre. In my *Dreigroschenoper* film, I tried to translate the form of the musical play into the medium of motion picture. In the Fritz Lang film *You and Me*, I tried out a new technique by using songs as a part of the background music, expressing the "inner voice" of the characters (Milestone used this technique lately in *Walk in the Sun*), and in the picture *Where Do We Go from Here*, Ira Gershwin and I wrote a regular little comic opera for the scene on Columbus's ship. It is a pretty safe bet that eventually something like a "film-opera" will grow out of all this, and it is quite possible that the much-talked-about "American opera" will come out of the most popular American form of entertainment—the motion-picture.

May 6

THE CELEBRATED CONTRALTO, Louise Homer, one of the imperial figures of the "golden age" of opera in America, died today of a heart attack at her home in Winter Park, Florida. She was seventy-six years old.

For almost two decades, from 1900 to 1919, she stood out as one of the great stars of the Metropolitan Opera in New York. Though she moved in the company of immortals—the de Reszke brothers, Caruso, Terina, Fremstad, Plançon, Nordica, Melba,

Journet—her own greatness was never obscured by their shadows. She held her place of artistic importance with singular dignity; and there were few to deny that, when she finally closed her operatic career in 1929, she had been a worthy partner of the great, that she could, indeed, be considered among the greatest of them. She combined the highest artistic integrity with a truly amazing versatility, a beauty of voice and diction with a majestic stage presence, a consummate musicianship with enthusiasm and a sense of humanity. She was truly a prima donna in the grand manner.

Mme. Homer was born Louise Dilworth Beatty in Sewickley, Pennsylvania, near Pittsburgh, on April 28, 1871, the daughter of a Presbyterian minister. She showed obvious musical talent from early childhood, and began her studies in Philadelphia where, at the age of fifteen, she made her first public appearance. The occasion was a school production of a religious cantata, *Ruth and Naomi*, in which the girl sang not only the alto solo but that of the basso as well. The young man scheduled to take the latter rôle was discovered to be absent, and Louise was hurriedly dragooned into substituting for him, since hers was the only voice in the cast that could range from bass to alto.

As her musical ability became increasingly evident, she was sent to the New England Conservatory in Boston for more intensive study. There she met and fell in love with the composer, Sidney Homer, who was her teacher in theory and harmony. In 1905, the two were married, thus establishing a beautiful relationship that was to last more than fifty years. Mr. Homer, conscious of the great promise of his wife, took her to Paris on borrowed money to study voice under Fidèle König and acting with Paul Lhéritier, the original Don José in *Carmen*. She made her concert début in Paris with an orchestra conducted by Vincent d'Indy, the famous French composer, and shortly afterward, in June 1898, she made her operatic début in Vichy singing Leonore in Donizetti's *La Favorita*. Other appearances followed, with ever mounting success, in France, Belgium, and, by special invitation, at Covent Garden, London. The climax of this phase of her career came the following autumn at the Théâtre de la Monnaie

in Brussels, where she was such a success that she remained for eight months and made more than a hundred appearances.

The following season, she returned to Covent Garden, where, in addition to Italian rôles, she essayed her first German ones. It was there that Maurice Grau, then manager of the Metropolitan Opera House, heard her early in 1900 and immediately engaged her for his institution. Her operatic début in America took place, not in New York, but in San Francisco, in the course of a Metropolitan tour. She appeared as Amneris in *Aïda*, the same rôle that introduced her to New York City on December 22, 1900.

Mme. Homer was an active collaborator in many of the historic events at the Metropolitan Opera House during the early years of the present century. The first performance of *Parsifal* outside of Bayreuth, in 1903, found her cast in the rôle of the Voice. She appeared as Maddalena in the performance of *Rigoletto*, on November 23, 1903, in which Enrico Caruso made his American début. And when Arturo Toscanini made his Metropolitan appearance in 1908, conducting *Aïda*, she was the Amneris. Some of the most important revivals and premières in which she was featured at the Metropolitan during the two decades of her association with it were: Humperdinck's *Hansel and Gretel* and *Königskinder*, Gluck's *Orfeo* and *Armide*, Johann Strauss's *Zigeunerbaron*, Boieldieu's *La Dame Blanche* (given a single performance), Paderewski's *Manru*, and Puccini's *Madama Butterfly*.

Her great versatility made her equally at home in Wagnerian or Italian rôles, and in such varied impersonations as the Witch in *Hansel and Gretel*, Orfeo in Gluck's *Orfeo*, and Delilah in Saint-Saëns's *Samson and Delilah*. Of the many rôles in which she appeared, her favorites were Orfeo, Amneris, and Delilah.

What is generally considered to be the greatest artistic triumph of her career came with her moving performance of *Orfeo* in a revival of the Gluck opera at the Metropolitan during the 1908-1909 season with Arturo Toscanini conducting. "It was," wrote Richard Aldrich in the *New York Times*, "one of the finest and most artistic as well as one of the most original impersonations that Mme. Homer has given us."

Her greatest personal victory came, however, not in New York, but in Paris. The Metropolitan Opera Company gave a performance of *Aida* at the Théâtre du Châtelet under the baton of Arturo Toscanini on May 21, 1910. At that time, Parisian music lovers were excited over their own favorite contralto, Marie Delna, and many of them came to the Châtelet for the express purpose of creating a disturbance. When Mme. Homer began singing, the theater reverberated with loud denunciations; but her beautiful, liquid tones pierced through the disturbance and finally succeeded in quelling it. For the remainder of the evening, she was listened to attentively, and when the opera was over she earned a tumultuous ovation.

Her resignation from the Metropolitan Opera Company in 1919 by no means brought her career to an end. She appeared extensively on the concert stage and in performances with other major American opera companies, notably the Chicago Opera, where she sang for three seasons, returning for guest appearances during the years of 1922-1926. On December 13, 1927, she was back on the stage of the Metropolitan for a guest appearance in *Aida*, her six children in the audience. In 1929, she returned to the Metropolitan for the last time in a performance of *Il Trovatore*. On this occasion, three generations of Homers were in a box to hear her sing.

Thereafter, she lived for the most part in retirement, devoting herself to her family. In 1945, the Homers celebrated their fiftieth wedding anniversary at their home in Florida in the company of six children and fifteen grandchildren. Their marriage was singularly happy, and its story has been told by Sidney Homer in *My Wife and I*, a book published in 1939.

May 7

IN THE SUMMER OF 1945, Virgil Thomson, chief music critic of the New York *Herald Tribune*, suggested to Gertrude Stein that they revive an operatic collaboration which, about a decade earlier, had resulted in the successful *Four Saints in Three Acts*.

Mr. Thomson, commissioned by the Alice M. Ditson Fund of Columbia University to write an opera, asked Miss Stein to provide him with another libretto. She suggested a political fantasy with Susan B. Anthony, noted pioneer in the woman suffrage movement, as a central character. Mr. Thomson agreed. Six months later, Miss Stein completed her play, *The Mother of Us All*, which she described as "the greatest American tragic opera." Actually she was speaking of the text and not of the music, for she never lived to hear any of Mr. Thomson's score. She died three months before he began composing it.

The Stein-Thomson opera, *The Mother of Us All*, was introduced tonight in Brander Matthews Hall at Columbia University, New York City. Despite the characteristic Steinesque text and an almost ingenuous indulgence in obvious anachronisms, it was not difficult to decipher the theme of the play: the career of Susan B. Anthony and her crusade for woman suffrage from its early struggles to its final success after her death, with numerous digressions into discussions of marriage, economics, politics, and love. The thirty-one characters included such historical figures as Anthony Comstock, Lillian Russell, Ulysses S. Grant, Daniel Webster, Thaddeus Stevens, Andrew Johnson, John Adams, and two persons referred to as Gertrude S. and Virgil T.

It was a happy-go-lucky text, not always clear in intent, but ever amusing and eminently listenable. Presented in three acts and eight scenes, the plot was described in this evening's program notes as follows:

"The opera opens in the home of Susan B. Anthony, where she discusses, with her supporter Anne, her purposes and her difficulties. Virgil T. and Gertrude S. supply comment and interpretation. The second scene depicts a political rally, ending with a formal debate between Susan B. Anthony and Daniel Webster.

"The second act takes place on a village green beside Miss Anthony's house. Andrew Johnson and Thaddeus Stevens quarrel. Constance Fletcher and John Adams fall in love. The second scene of this act represents a day dream in which the suffrage leader reflects upon Negro suffrage, political celebrity and the

mystery of wealth and poverty. The third scene shows the wedding of Jo the Loiterer to Indiana Elliot, which is variously interrupted but eventually performed.

"The first two scenes of the third act take place in the drawing room of Susan B. Anthony. A delegation of politicians wishes her to speak for them at a meeting. She at first refuses, but finally accedes. In the next scene she is again at home. She has spoken, been successful, and foresees the final triumph of her cause. The last scene is a sort of epilogue, ending with the unveiling of Miss Anthony's statue in the Congressional Hall."

Mr. Thomson's music suited the text perfectly. "Adroit, entertaining, and expressive," were the adjectives used by Olin Downes in the *New York Times* to characterize the score. "Simplicity and tunefulness," with a "thoroughly indigenous flavor," was the description of Francis D. Perkins, Mr. Thomson's colleague on the *Herald Tribune*. "Cultivated wit and a conscious musicianship," wrote Irving Kolodin in the *New York Sun*. The only dissenting voice among the critics came from John Briggs, of the *Post*, who stated it "is not a very good opera."

In part, the effectiveness of the opera could be attributed to the intelligence and sympathy with which the performance was given. It enjoyed an authoritative reading from the conductor, Otto Luening, associate professor of music at Columbia University. The principal rôles were sung admirably by Dorothy Dow as Susan B. Anthony, William Horne as Jo, the Loiterer, and Ruth Krug as Indiana Elliot. Others in a well rounded cast included: Bertram Rowe as Daniel Webster, Robert Sprecher as John Adams, Everett Anderson as General Grant, Alfred Kunz as Thaddeus Stevens, and James M. Chartrand as Anthony Comstock. Hazel Gravell sang Gertrude S. and Robert Grooters, Virgil T. The stage direction was under John Taras, and the costumes and sets were designed by Paul du Pont.

On June 5, 1947, the New York Music Critics Circle announced that it had voted a special citation for Mr. Thomson's opera, which was ineligible for a regular award since its composer is a member of the group.

FOR THE SECOND YEAR in succession, Aaron Copland was this afternoon elected chairman of the National Composer Members of the League of Composers. Richard Franko Goldman and Pierson Underwood were reelected chairman of the program committee and treasurer respectively, and Samuel Barber was elected to continue once again his post as chairman of the committee responsible for the interchange of music with other countries. Two new officers were named: Mrs. Robert Woods Bliss, to succeed Mrs. Myron C. Taylor as chairman of the auxiliary board, and Jacques de Menasce as chairman of the newly established advisory committee for the American Library in Paris.

May 8

THE FIFTY-FOURTH ANNUAL May Festival sponsored by the University of Michigan Choral Society, began tonight at Hill Auditorium, Ann Arbor, Michigan. The opening concert was given by the Philadelphia Orchestra, under the direction of Eugene Ormandy, which presented an all-Wagner program with Helen Traubel, soprano, as soloist.

The remaining five events of the festival took place on May 9, 10, and 11, with afternoon and evening concerts scheduled for the last two days. On the evening of May 9, a stirring performance of Beethoven's *Missa Solemnis* was given by the University Choral Union and the Philadelphia Orchestra under Thor Johnson. The soloists were: Regina Resnik, soprano; Anna Kas-
kas, contralto; Frederick Jagel, tenor; and John Gurney, basso. Frieda Vogan assisted at the organ.

With Alexander Hilsberg taking over the baton on the afternoon of May 10, the Philadelphia Orchestra performed Mendelssohn's Symphony No. 4 in A major ("Italian") and Brahms's Concerto in D major for Violin and Orchestra (Isaac Stern, soloist). An unusual item on the program was a cycle, collated and orchestrated by Russell Howland, comprising eleven songs by Bach, Mozart, Schubert, Schumann, Brahms, and Grieg. It was

effectively presented by the Festival Youth Chorus, directed by Marguerite Hood.

The concerts on the evening of May 10 and the afternoon of May 11 by the Philadelphia Orchestra were conducted by Eugene Ormandy and followed traditional patterns. The first of these offered the ballet suite, *The Good-Humored Ladies*, by Scarlatti-Tommasini, Paul Creston's Symphony No. 2, Op. 35, and Stravinsky's Suite from *The Fire-Bird*; Ezio Pinza was the soloist in arias by Mozart and Mussorgsky. The program of the second concert consisted of Bach's Passacaglia and Fugue in C minor, transcribed by Eugene Ormandy, Beethoven's Concerto No. 5 in E-flat ("Emperor") with Robert Casadesus as piano soloist, and Brahms's Symphony No. 2 in D major.

The Philadelphia Orchestra under Alexander Hilsberg, the University Choral Union directed by Thor Johnson, and Ferruccio Tagliavini, tenor, collaborated to bring the festival to a magnificent culmination on the evening of May 11. The orchestral numbers were: Overture to *Russlan and Ludmilla* by Glinka, the *Water Music* Suite by Handel, and Ravel's *Rapsodie Espagnole*. Mr. Tagliavini sang arias by Puccini, Massenet, Donizetti, and Meyerbeer. The concluding work on the program was Verdi's *Te Deum*, sung by the University Choral Union.

May 9

WHAT PROMISED to become an annual music festival opened today in Beverly Hills, California, at the local high school auditorium. The purpose of the festival, it was announced, was "to present programs encompassing a rich classical repertoire and representative contemporary works and to bring to the platform guest artists of international importance."

The program, consisting of three concerts, lived up to the promise of the festival's prospectus. The concert today featured Joseph Szigeti in the Brahms Concerto in D major for Violin and Orchestra, and included the first performance in the Los Angeles area of Prokofiev's Symphony No. 5. The orchestra, an eighty-

piece ensemble composed of outstanding Los Angeles instrumentalists, was under the direction of Franz Waxman.

At the second concert, May 16, Lotte Lehmann, soprano, was heard in a group of lieder and in excerpts from Richard Strauss's *Der Rosenkavalier*, while the orchestra introduced to the West Coast the latest orchestral work of Richard Strauss, *Metamorphosen* (see January 3).

The concluding concert, May 23, highlighted a performance of Marc Blitzstein's symphony, *The Airborne*, with John Garfield as narrator, and the first performance in America of the *Spitfire Fugue* by William Walton, taken from his score for the motion picture, *The First of the Few*. On the same occasion, Ania Dorfmann made her Los Angeles début in the Mendelssohn Concerto in G minor for Piano and Orchestra.

AN INJUNCTION issued by Justice Isadore B. Bookstein of the New York State Supreme Court against the local Board of Education enabled Paul Robeson, famous Negro bass-baritone, to fill his scheduled concert engagement tonight at the Philip Livingston Junior High School Auditorium in the city of Albany.

When Mayor Erastus Corning of Albany learned of the projected concert, he immediately informed the Board of Education that he objected to the use of public buildings "for anything so highly controversial" by "one of a group invariably found supporting the Communist Party and its front organizations." The cancellation of Mr. Robeson's permit to appear at the auditorium immediately set off a political storm. More than a dozen leading organizations adopted resolutions, some in favor, some against the artist. An Albany Committee for Civil Rights was formed to protect his right to appear. Matters came to a head when the Carver Cultural Society, which sponsored the concert, brought court action against the Board of Education. It was as a result of this action that Justice Bookstein issued his injunction. The court's ruling hinged on the fact that the board had exceeded its legal powers in revoking its permit for the use of the school auditorium. Referring to the singer's political sympathies, Justice

Bookstein added: "The defendant's only asserted reason for its action is the political philosophy or ideology of Robeson. That philosophy or ideology, however objectionable to the vast majority of American citizens, has nothing to do with the purpose for which the permit was originally granted, to wit, a musical concert." However, the court did specify that Mr. Robeson was to confine himself exclusively to singing, for which purpose the permit had originally been issued.

A near-capacity audience, in excess of one thousand, gave Mr. Robeson an ovation as he came out on the stage this evening. There were no disturbances during the concert, and except for the applause following each number, no untoward demonstration. The artist spoke to his audience only to describe some of the songs he was offering as encores.

Never reticent about his social outlook, Mr. Robeson has often expressed it not only in the choice of some of his program numbers (workers songs, anti-fascist songs, and songs of the resistance forces throughout Europe), but also in his remarks from the platform introducing these songs. His outspoken views have inspired incidents in Toronto (where policemen stood by with notebooks to take down any provocative remarks he might make, following a ruling of the Board of Police Commissioners that he must not give a speech), and in Peoria, Illinois, where he was denied the right of giving a concert by a unanimous resolution of the City Council.

Earlier in the year, at a recital in Salt Lake City, Mr. Robeson had announced that, when his concert commitments for this season were over, he would retire from formal concert work for at least two years, and perhaps more. "I want to use my singing for direct political action against fascism in America," he explained to the reporters. "I feel that singing pretty songs is not enough."

May 11

APPEARING in picturesque native costumes, Sophia Vembo, Greek contralto, made her American début tonight at Carnegie Hall, New York. Her program, entitled "The Glory That Is Greece," was devoted to songs of her country and to recitations about its recent political events. It was given on behalf of the Greek War Relief. All of Mme. Vembo's numbers, except two, were sung in her native tongue, yet, as Noel Straus remarked in the *New York Times*, "she proved so vividly communicative in her art that this did not interfere with a clear estimate of her abilities." These abilities proved to be pronounced: a powerful voice beautifully projected, a dynamic personality and flair for showmanship, a moving sincerity, and a fine interpretative instinct.

Leo Rapiti, who composed some of the songs on Mme. Vembo's program, served as her accompanist. The program also featured Menios Menolitsakis, who appeared as accordion soloist and occasionally as piano accompanist.

Sophia Vembo, one of the best loved singers of her native land, endeared herself to her people even further during the course of the war through her indefatigable patriotic activities. For six years, she devoted much of her time to the entertainment of Greek troops, and, during the Nazi occupation of Greece, she openly taunted the invaders through her songs, until she was first deprived of her right to sing, and then imprisoned.

May 12

THE THIRD ANNUAL FESTIVAL of contemporary American music, sponsored by the Alice M. Ditson Fund of Columbia University (see April 29), opened this evening at the Brander Matthews Theater, on the university's campus in New York City, with the first of four consecutive performances of the

Virgil Thomson-Gertrude Stein opera, *The Mother of Us All*, which had already received its première the previous week (see May 7).

Completing the calender of the current festival were three concerts, held on successive days in the university's McMillin Theater.

The schedule: May 16, the Chorus and Orchestra of the Juilliard School of Music, Thor Johnson conducting; May 17, the NBC Symphony Orchestra, directed by Alfred Wallenstein, broadcast through the facilities of the NBC network; and May 18, the Fivewind Ensemble in a performance of chamber-music.

Consistent with the purposes of the festival, most of the music performed in the course of the present series was heard for the first time. In this connection, the chief item of interest at the first concert was *Gilgamesh*, a musical setting to a Babylonian epic poem, by Nicolai Berezowsky. The work had been written on a commission from the Ditson Fund. The orchestral concert on May 17 featured three world premières: *Tom Paine*, an overture by Burrill Phillips, which was commissioned by the Koussevitzky Music Foundation; Symphony No. 2, by Halsey Stevens; and *New England Chronicle*, by Richard Donovan. At the closing event, four chamber works were heard publicly for the first time: Overture, by Anis Fuleihan; Serenade for Five Instruments, by John Verrall; Sextet for Piano and Wind Quintet, by Adolph Weiss; and the Andante and Scherzo from the Woodwind Quartet, by Aaron Bodenhorn.

The most ambitious of these new works in structure and artistic intent, Mr. Berezowsky's *Gilgamesh*, proved most disappointing to the critics. Calling for large musical forces, including orchestra, chorus, four solo singers, and a narrator, it retells a Babylonian epic of 2000 B.C. in a new English setting by the American poet, the late William Ellery Leonard. The work was variously described as "incoherent," "inept," and "bad, flimsy, tedious music." The soloists were: Andrew McKinley, Gilgamesh; Maraquita Moll, Ishtari; Frances Lehnerts, Siduri; Chester Watson, Forefather. The rôle of the Narrator was assumed by Adolph Anderson.

As a matter of fact, the critics found few kind words to bestow on any of the new music, reserving most of their praise for compositions that had been previously performed. Chief honors in the latter group went to Douglas Moore's Symphony No. 2 in A major (a "welcome antidote to the four preceding works," Arthur V. Berger in the *Herald Tribune*), the Suite for String Orchestra, by Vittorio Giannini ("ingratiating and entertaining," Olin Downes in the *New York Times*), and the Serenade for Piano and Woodwinds by Alexei Haieff ("the most completely communicative and spontaneous music the concert had to offer," Noel Straus in the *New York Times*).

A new chamber group made its professional début in the Fivewind Ensemble, the members of which were: Ralph Eichar, flutist, Milton Shapiro, clarinetist, Lois Wann, oboist, John Barrows, horn player, and David Manchester, bassoonist, the last-named substituting for Charles Sirard. The group earned the plaudits of the critics for a skilled, zestful, and well integrated performance. Eleanor Gough and Alexei Haieff, pianists, participated as assisting artists with the Fivewind Ensemble, Miss Gough in the Weiss Sextet, and Mr. Haieff in his own Serenade for Piano and Woodwinds.

ACURIOUS INTERNATIONAL INCIDENT was revealed today in the banning of a phonograph record. Durand & Cie. of Paris, music publishers, objected to a harmonica recording of Debussy's *The Girl with the Flaxen Hair*, the copyright of which it owns. The disc, which featured John Sebastian, harmonica soloist, playing with piano accompaniment, had already been released to dealers in this country by RCA Victor. The French company, speaking through its American representatives, the Elkan-Vogel Company of Philadelphia, demanded that the record be suppressed on the ground that the harmonica did not show as much respect for the selection as the piano, for which it originally was written. In this, they were supported by the composer's heirs. RCA Victor immediately recalled the record, part of a ten-inch album entitled "Harmonica Classics," but expressed puzzlement over the fact that Durand & Cie. had previously permitted Larry

Adler to play Debussy's *Clair de Lune* on the harmonica for a motion picture, *Music for Millions*, and later for a Decca recording.

A THOROUGH REVISION of the curriculum of the Juilliard School of Music, beginning with the fall of 1947, was announced today in New York City by the school's president, William Schuman.

The major transformation occurs in the department of theory, where the present set-up is to be replaced by a new department of literature and musical materials. In place of formal graded exercises and the study of abstract techniques in harmony, ear-training, sight-singing, etc., the theory student will henceforth be required to explore the literature and materials of music through a first-hand study of the methods and techniques of the great composers. Mr. Schuman explained: "The present education in the theory of music has failed so largely because it is based on theoretical dogma which bears little or no relation to musical performance. In order to be effective, the study of music must be meaningful to the student. This can be accomplished by approaching the language of music through works of art composed in that language, and not through a consistent consideration of technical procedures as ends in themselves."

Together with this innovation will come a greater stress on student participation in musical performances by singing in choral groups, joining chamber-music ensembles, or participating in operatic productions.

Seven members were scheduled to join the faculty of the Juilliard School to help carry out this program. They are: Frederic Hart, of Sarah Lawrence College; Vincent Perischetti, of the Philadelphia Conservatory; Roger Goeb, of Bard College; Robert Ward, of Columbia University; Peter Mennin, of the Eastman School of Music; and Richard Franko Goldman, associate conductor of the Goldman Band. Hans Letz, violinist and formerly of the Letz Quartet, will become chairman of the expanded chamber-music department, and Frederic Cohen, assistant director of opera at the Berkshire Music Center, will head

a newly organized operatic-theater unit. The training of the school orchestras will be supervised by Edgar Schenkman, conductor.

A department of acoustical engineering was also created, with Harry Robin, an instructor at the Radio Corporation of America Institutes, to take charge. This department will transcribe all the concerts of the Juilliard School, and will make records of student performances for the purpose of study.

The academic year will be five weeks longer than in the past, thirty-five weeks in all. The last fifteen weeks will be concentrated on group activities, rehearsals, and concerts, and the completion of a student's major study.

May 13

JAROMIR WEINBERGER, Czech composer now residing in the United States, was heard this evening as a creator of religious music with the world première of his cantata, *Ecclesiastes*, at Town Hall, New York. It was presented by the John Harms Chorus directed by Mr. Harms. The soloists were Iona Harms, soprano, and Clifford Harvuo, baritone. Andrew Tietjen assisted at the organ.

Built around a slightly abridged version of the book of *Ecclesiastes*, Mr. Weinberger's new cantata was found by most of the New York critics rather eclectic in form and style. Though the writing was fluent, and often ingeniously ornamented, much of it was criticized as "lifeless," "laborious," and "inexpressive." "With the best will in the world," wrote Olin Downes in the *Times*, "we found nothing of marked originality, or that was much more than respectable and platitudinous."

May 14

A FOUR-DAY FESTIVAL of contemporary music began tonight at the School of Music Auditorium of the University of Oregon. "In the belief that the best in contemporary music not only holds up a mirror to our time," read the dedication on the program, "but also calls forth a vision of a better and fuller life, this Festival is dedicated to the creative spirit in music everywhere."

Walter Piston's Partita for Violin, Viola, and Piano, Aaron Copland's Piano Sonata, and Halsey Stevens's Trio No. 2 constituted tonight's inaugural program. The performers were: George Boughton, violinist; Eric Cooper, violist; Milton Dietrich, 'cellist; Donald W. Allton, organist; and George Hopkins and Saga Collin Boughton, pianists.

Thirty-six works by thirty composers were heard in the course of the six programs of the festival. Compositions that attracted particular interest were: George Frederic McKay's choral rhapsody, *Pioneers*, after Walt Whitman, performed by the University Choral Union with brass ensemble, directed by Theodore Kratt; Douglas Moore's *Simon Legree*, after Vachel Lindsay, sung by the Eugene Gleemen under Mr. Kratt; Paul Hindemith's *In Praise of Music*, after a text of Martin Luther, given by the University Choral Union and Orchestra under Mr. Kratt with Helen Thorburn, soprano, Jack Naff, tenor, William Putnam, baritone, Albert Marshall, flutist, and Janet Shafer and William Shisler, violinists; and Roger Sessions's Concerto for Violin, played by Barbara Lull with the composer at the piano.

The musical groups participating in the festival were: the University Choral Union, the University Orchestra, and the Eugene Gleemen, all under the direction of Mr. Kratt; the University Band, under John Stehn; and the University A Cappella Chorus, under Donald W. Allton.

A feature of each program, with one exception, was an introductory address, lecture, or both. At the opening concert, H. K. Newburn, president of the University of Oregon, delivered the

welcoming address, and was followed by Roger Sessions, composer and professor of music at the University of California, who spoke on, "Trends in Contemporary Music in the United States." Arnold Elston, assistant professor of music at the University of Oregon, discussed "Tension in Music" on the morning of May 15, and that same afternoon, Edmund A. Cykler, associate professor of music at Occidental College, gave a talk on "The American Composer and His Social Milieu." The lecture on the afternoon of May 16 was "Music for the Hollywood Film," given by Robert U. Nelson, assistant professor of music at the University of California at Los Angeles. Prefacing the concluding concert, Dr. Elston, chairman of the festival committee, delivered a farewell address.

AN AMERICAN WAR VETERAN was one of three composers to win the Lili Boulanger Memorial Award for 1947. He was Paul Desmarais, now a student at Harvard University, where his Suite for Two Pianos was recently performed. Born in Michigan in 1920, Mr. Desmarais studied harmony and counterpoint before the war with Leo Sowerby at the American Conservatory in Chicago.

The Lili Boulanger Award was founded in 1939 for the purpose of singling out worthy young composers and financing them for a year's work and study. In addition to Mr. Desmarais, it named as its current winners two Polish composers now residing in Paris, Michal Spivak and Antoni Szalowski.

The judges were: Serge Koussevitzky, Aaron Copland, Walter Piston, Igor Stravinsky, and Nadia Boulanger, sister of the composer in whose honor the award is named.

May 15

DESCRIBED AS "a great conductor, an imaginative and forceful interpreter of classic and modern repertoire, a friend and protagonist of the best in American music," Pierre Monteux, conductor of the San Francisco Symphony Orchestra, was

awarded tonight the Henry Hadley gold medal by the National Association of American Composers and Conductors. The ceremony took place in the Sert Room of the Waldorf-Astoria Hotel, New York City.

Three other musicians received special citations. They were: Izler Solomon, conductor of the Columbus (Ohio) Philharmonic Orchestra, for his interpretations of contemporary American music; Bernard Herrmann, conductor for the Columbia Broadcasting System, for the avoidance of clichés in his presentation of American works over CBS; and Rose Bampton, soprano of the Metropolitan Opera Company, for her notable contribution to American vocal art.

Other citations went to Martha Graham, for her assistance to American composers in the dance forms, and to Walter W. Naumburg, for his assistance to young virtuosos through the Naumburg Foundation (see April 2).

Robert Russell Bennett, vice president of the Association, was the evening's master of ceremonies, and one of the speakers was Mrs. Henry Hadley, widow of the composer who founded the Association.

THE CITY'S FIRST May Festival of Music, consisting of four concerts held in the Music Hall on consecutive days, was inaugurated today in Kansas City, Missouri. The festival was sponsored by the Kansas City Choral Union, under the leadership of Delbert E. Johnson, its founder and conductor.

The opening and closing events of the festival were given over to Mendelssohn's *Elijah* and Handel's *Messiah*, respectively, sung by the Choral Union. On both occasions, the chorus was assisted by members of the Kansas City Philharmonic Orchestra and Mabel Moreman, pianist. The soloists for the *Elijah* were: Sally Bellis Johnson, soprano, Virginia McClelland Ehwa, contralto, Thomas Caleb Evans, tenor, and John McDonald, bass-baritone. The principals in the *Messiah* were: Josephine Mader, soprano, Freda Draper, contralto, Carleton Eldridge, tenor, and Hardin Van Duersen, basso.

Collaborating in the second event of the festival were artists

and ensembles from three universities: the Missouri University Quartet; the A Cappella Choir of Kansas University, directed by Dean Donald M. Swarthout; and Gui Mombaerts, pianist, of the University of Kansas City.

The performance on May 17 was devoted to a Youth Matinee by the Allied Arts Orchestra under David Van Vactor. A highlight of the program was the première of a festival song cycle by Mr. Van Vactor, in which the orchestra was joined by the Madrigal Club of the Kansas City Conservatory. Also heard were Haydn's Concerto in D major for Piano and Orchestra (Wiktor Labunski, soloist) and Prokofiev's *Peter and the Wolf* (Stas Labunski, narrator).

Held in conjunction with the festival were: an organ demonstration by Dr. William H. Barnes on the afternoon of May 15, organ vespers by Helen Snyder Johnson on May 16, and an organ recital by Dr. Clarence Dickinson on the morning of May 17.

May 16

THE FORTIETH ANNUAL FESTIVAL of the Bach Choir of Bethlehem, Pennsylvania, began today with two performances, afternoon and evening, at the Packer Memorial Chapel of Lehigh University. Ifor Jones conducted, and the Choir was supported by members of the Philadelphia Orchestra.

Both performances today were devoted to Bach cantatas. Heard in the afternoon were: No. 118, *O Jesus Christ, My Life and Light*; No. 18, *For as the Rain and Snow Fall from Heaven*; No. 64, *See Now*; and No. 140, *Sleepers Wake*. Three other cantatas were given in the evening: No. 70, *Watch Ye, Pray Ye*; No. 135, *Ah, Lord*; and No. 25, *There Is Nought of Soundness*. They were supplemented by the orchestral Suite in C.

As is traditional with the Bach festival, the event was highlighted on the afternoon of May 17 with an uncut performance of the Mass in B minor, given during two sessions, the first beginning at 2 p.m., the second at 4:30 p.m. This marked the

thirty-eighth complete performance of the masterpiece by the Bach Choir. Soloists participating in the performance were: Ruth Diehl, soprano; Lilian Knowles, contralto; Lucius Metz, tenor, and Edwin Steffe, bass-baritone. E. Power Biggs assisted at the organ.

Following past custom, each concert was prefaced by the playing of chorales by the Moravian Trombone Choir.

The roots of the Bach Festival reach far back into the past, to the first Singstunde conducted by the Moravian settlers in 1742. Two years later, a Collegium Musicum was formed for the purpose of giving oratorio performances. In 1820, it was replaced by the Philharmonic Society. This, in turn, was succeeded by the Bethlehem Choral Union, founded by Dr. J. Fred Wolle in 1882, which eighteen years later became the Bach Choir of Bethlehem. Dr. Wolle conducted its festival performances with outstanding success up to the time of his death in 1933. The Choir then came under the direction of Dr. Bruce Carey, who was followed in 1938 by Ifor Jones, its present conductor.

May 17

FIFTY-EIGHT GLEE CLUBS from eight states participated this evening in a mammoth choral festival at the Westchester County Center in White Plains, New York. This represented the first postwar festival arranged by the Atlantic Conference of Male Choruses, a division of the Associated Male Choruses of America.

During the first half of the program, each of the individual districts offered a group of choral numbers. Eight conductors participated: Ralph Douglass, New York City; Carl Pfoest, Hempstead, New York; J. Alfred Casad, Rochester; Glenn W. Young, Endicott, New York; James Allan Dash, Baltimore; Loring Burwell, Waterbury, Connecticut; Paul Gies, Wilkes-Barre, Pennsylvania; and Warrant Officer Barry Drewes, West Point, New York.

In the second half, all the glee clubs combined into one body of 1,656 male voices and offered several groups under the direc-

tion of four different conductors: Clifford E. Dinsmore, Yonkers, New York; Rolland E. Heermance, Bridgeport, Connecticut; Robert D. Williams, Newburgh, New York; and J. Bailey Harvey, New York City.

The only feminine artist appearing on the program was Lois Bennett, soprano. The accompanists for the combined choruses were: Howard Kasscham of Ridgewood, New Jersey, and Clinton H. Reed of New York City, pianists, and Waldo S. Newbury, of Hartford, Connecticut, organist.

May 18

THE AMERICAN MUSIC PUBLIC was introduced to the most recent string quartet by Dmitri Shostakovich, his third, over the network of the American Broadcasting Company this afternoon. Completed about a year ago, the work resembles the composer's Symphony No. 9 (written at about the same time) in its dramatic expositions and its indulgence in insouciant thematic subjects. The quartet is in five movements, the most distinctive of which proved to be the fourth, a poignant Adagio. It was performed by the Fine Arts Quartet, the members of which are: Leonard Sorkin and Joseph Stepansky, violinists; Sheppard Lehnoff, violist, and George Sopkin, 'cellist.

The composition received its American première privately a few days earlier, on May 16, when a special invited audience attended a reception at the Soviet Consulate in New York City. Here, too, the performance was given by the Fine Arts Quartet.

May 20

AT THE ANNUAL MEETING of the Metropolitan Opera Guild, held this afternoon at Town Hall, New York, Mrs. August Belmont, founder and president of the organization, was awarded the certificate of merit of Sigma Alpha Iota, national musical organization. In a presentation speech made by Mrs.

John B. Davison, of Des Moines, Iowa, Mrs. Belmont was lauded for "her specific activities in the field of opera, and for her great service to the world through music."

THE LUND UNIVERSITY SINGERS of Sweden, a group of forty male voices directed by Josef Hedar, gave their first American concert tonight at the Hunter College Auditorium in New York City. The performance launched a one-month tour of the United States, under the auspices of the American Union of Swedish Singers, which brought the chorus to twenty-five cities for as many concerts.

A song of welcome greeted the Lund Singers before they began their program this evening. It was Grieg's *Sanger Hilsen*, sung by the Swedish Glee Club of Brooklyn and the Nordic Glee Club of Manhattan. Except for the American national anthem and Henry T. Burleigh's *Mother o' Mine*, the Lund University Singers sang exclusively in Swedish without accompaniment. The performance was marked by precision, feeling, and exceptional stylistic refinement. The evening closed with the Swedish national anthem.

This marked the second time a chorus from Lund University visited the United States, the first having taken place in 1904.

May 22

AMONG THE fifteen representatives from various creative fields honored today by the American Academy and National Institute of Arts and Letters with grants of \$1,000 were three American composers. They were Ulysses Kay, young Negro composer of New York City (see March 31); Alexei Haieff, also of New York City; and Normand Lockwood, teacher of composition and theory at Columbia University. The grants are bestowed by the Academy to encourage future achievement among young artists, as well as to recognize past achievements. The formal presentation took place in the auditorium of the Academy in New York City.

Two other musicians were honored at the ceremony today: John Alden Carpenter, who received the gold medal for "distinguished services," an award first disclosed three months ago (see February 13); and Arnold Schoenberg, who received the Award of Merit, also previously announced (see April 3).

May 24

THE MAGAZINE, *Musical America*, announced today the results of its fourth annual Poll of Music on the Air, which it had conducted among six hundred music editors of daily newspapers in the United States and Canada.

The outstanding radio event of the year, according to this vast jury, was the performance of Berlioz's *Romeo and Juliet* by the NBC Symphony Orchestra under Arturo Toscanini on the consecutive Sunday afternoons of February 9 and 16.

Singled out as the best programs under special classifications were:

Metropolitan Opera Broadcasts (ABC): 1. *Tristan and Isolde*; 2. *Boris Godunov*; 3. *Romeo and Juliet*.

Symphony Orchestra: 1. Boston Symphony (ABC); 2. NBC Symphony (NBC); 3. New York Philharmonic-Symphony (CBS).

Symphony Conductor (regular): 1. Arturo Toscanini (NBC); 2. Serge Koussevitzky (ABC); 3. Eugene Ormandy (CBS).

Symphony Conductor (guest): 1. Bruno Walter; 2. Dimitri Mitropoulos; 3. Charles Muench.

Concert and Program Director: 1. Donald Voorhees (NBC); 2. Meredith Willson (CBS); 3. Paul Lavalle (NBC).

Orchestra with Featured Soloists: 1. Telephone Hour (NBC); 2. Invitation to Music (CBS); 3. Voice of Firestone (NBC).

Concert Orchestra: 1. Longines Symphonette (WOR and local); 2. Columbia Concert Orchestra (NBC); 3. Music You Know (CBS).

Musical Variety: 1. Album of Familiar Music (NBC); 2.

Manhattan Merry-Go-Round (NBC); 3. American Melody Hour (CBS).

Woman Singer (regular); 1. Eleanor Steber; 2. Licia Albanese; 3. Risë Stevens.

Woman Singer (occasional); 1. Marian Anderson; 2. Lily Pons; 3. Maggie Teyte, Helen Traubel (tie).

Man Singer (regular); 1. James Melton (NBC); 2. Robert Merrill (NBC); 3. Thomas L. Thomas (NBC).

Man Singer (occasional); 1. Ezio Pinza; 2. Jan Peerce; 3. Ferruccio Tagliavini.

Instrumental Ensembles: 1. NBC String Quartet (NBC); 2. First Piano Quartet (NBC); 3. Fine Arts Quartet (ABC).

Vocal Ensembles: 1. Collegiate Chorale; 2. Salt Lake City Tabernacle Choir; 3. Westminster Choir.

Instrumentalist (pianist): 1. Artur Rubinstein; 2. Robert Casadesus; 3. Vladimir Horowitz.

Instrumentalist (violinist): 1. Jascha Heifetz; 2. Joseph Szigeti; 3. Fritz Kreisler.

Instrumentalist (organist): 1. E. Power Biggs; 2. Alexander Schreiner; 3. Richard Liebert.

Of Educational Character: 1. Gateways to Music (CBS); 2. Juilliard School of Music Series (CBS); 3. Story of Music (NBC).

Announcer, Commentator: 1. Milton Cross (ABC); 2. Ben Grauer (NBC); 3. Harl McDonald (CBS).

A special award was given to the National Broadcasting Company, which "consistently through the year served most faithfully the cause of serious music."

Sixty-seven per cent of the editors stated that they were generally satisfied with the scripts used in most programs of serious music. The remaining thirty-three per cent objected to various features. A large number of voters considered the intermission features of the Metropolitan Opera broadcasts the best program of its type on the air.

May 25

A THIRD MAJOR AWARD of the season, his sixth since leaving the Navy last year, went today to Ulysses Kay, young Negro composer of New York City. He received the first prize of \$700 for his Suite for Orchestra in a contest, the second of its kind, sponsored by Broadcast Music, Inc., and conducted among members of the American Composers Alliance. The judges—Chalmers Clifton, Paul Hindemith, Randall Thompson, and Stefan Wolpe—regarded Mr. Kay's Suite as the best work submitted to them in the twelve- to twenty-five-minute playing time category.

Three other composers earned awards in the contest. Prizes of \$500 went to Irving C. Schlein of Brooklyn, New York, for his *Dance Overture*, and to Godfrey Turner, an American citizen of British origin, for his *Gregorian Overture*. Mr. Schlein's composition was considered best among works requiring four to twelve minutes playing time. Mr. Turner earned second prize in the longer time category. A second prize of \$300 in the shorter division went to Ellis B. Kohs, a native of Chicago, for his *Legend* for Oboe and Strings.

In all, more than 150 compositions were submitted to the contest. It was announced that prize-winning works would be published by BMI, and that arrangements would be made for their public performance.

May 29

THE INAUGURATION today in Copenhagen of the twenty-first festival of the International Society for Contemporary Music was accompanied by a stir of discontent among the members of the United States section. They claimed they had not been notified of the festival dates in time to recommend to the international jury what American works should be considered for

performance. The American contingent felt snubbed particularly in view of the fact that it had helped keep the annual event alive during the war by sponsoring festivals in New York City, in 1941, and at the University of California, in 1942. It sent a sharp protest asking that the present festival be postponed until representative American works could be selected. The jury disregarded the protest, and made its own choices: Aaron Copland's Piano Sonata, Ernest Bloch's String Quartet No. 2, and Roger Sessions's Symphony No. 2.

Matters were not improved by what finally transpired at the festival in regard to the American music. Writing in the July issue of the *Musical Courier*, P. Granville-Hicks reported: "The Sessions work was dropped from the programs when the orchestral material failed to arrive. The Copland sonata suffered a great reverse by virtue of the fact that Rosalyn Tureck, who was to have played it, canceled her date at short notice, and a young Danish pianist, Arne Skjold Rasmussen, gave an over-careful and inevitably uns spontaneous performance at a week's notice."

In conclusion, Mr. Granville-Hicks added: "With regard to the Bloch work, questions were many. Bloch has been known for many years to European musical circles as a Swiss, and a representative of European-style culture. It was felt that, since each country of necessity has only two or three pieces in the festival, it was a pity for his work to occupy one of the few places as American music, when there were so many young American-born composers whose work European audiences and musicians alike were eager to hear."

The Copenhagen festival consisted of six main concerts and many subsidiary events conducted over a period of a week.

APPENDICES

Composers in America

THE LISTING that follows is based on detailed questionnaires submitted to composers who were active in our musical life during the season, whether they were American citizens or not. First performances, new publications, awards and honors fall within the calendar scope of this Yearbook, i.e.: September 1946 to May 1947, inclusive.

ACHRON, ISIDOR

b. 1892, Warsaw, Poland. Ed.: Conservatory of Music, Leningrad. Concert pianist and teacher. Address: 45 W. 81 St., New York.

First performances: Improvisation, for violin (Mischa Elman, Oct. 23, New York); Sonnet No. 2, for piano (Isidor Achron, Nov. 20, New York).

Works published: Improvisation, for violin (Carl Fischer, New York); Sonnet No. 2, for piano (Carl Fischer, New York); Sonnet No. 3 (G. Schirmer, New York).

ANTHEIL, GEORGE

b. 1900, Trenton, N.J. Ed.: Sternberg Conservatory, Philadelphia. Also studied privately with Ernest Bloch. Author of *Bad Boy of Music* (1945). Address: 2711 Laurel Canyon, Hollywood 46, Calif.

First performances: Concerto for Violin and Orchestra (Werner Gebauer with Dallas Symphony, Dorati cond., Feb. 9,

Dallas); Portrait of Jan, for piano (Frederick Marvin, Feb. 11, San Francisco); Specter Waltzes (CBS Orchestra, Saidenberg cond., March 11, CBS network).

Works published: Fourth Symphony (Boosey & Hawkes, New York); Portrait of Jan, for piano (Delkas, Los Angeles).

BACON, ERNST

b. 1898, Chicago, Ill. Ed.: Northwestern U.; U. of Chicago (A. B.); University of California (M. A.). Also studied privately with Alexander Rabb, Glenn Dillard Gunn, Karl Weigl, Ernest Bloch, and Eugene Goossens. Director, School of Music, Syracuse U. Address: School of Music, Syracuse U., Syracuse, N.Y.

First performances: Quintet for Piano and Strings (Syracuse Chamber Music Society, Jan. 5, Syracuse).

Works published: From Emily's Diary, cantata for women's voices (G. Schirmer, New York); Settings of American Folk Songs,

for chorus (Carl Fischer, New York); Four Songs for Soprano (Music Press, New York).

Awards and other honors: David Bispham Award (medal, for A Tree on the Plains); Ditson Fund Commission (\$1,500, for a new opera).

BALOGH, ERNÖ

b. 1897, Budapest, Hungary. Ed.: Royal Conservatory of Music, Budapest, under Zoltán Kodály and Béla Bartók. Concert pianist. Address: 50 W. 67 St., New York.

Works published: Pastorale at Dawn, for piano (Edward B. Marks, New York); The Joyous Grasshopper, for piano (Edward B. Marks, New York); Portrait of a City, for chamber orchestra and piano (Elkan-Vogel, Philadelphia).

BARBER, SAMUEL

b. 1910, West Chester, Pa. Ed.: Curtis Institute of Music; American Academy in Rome. Address: Capricorn, Mt. Kisco, N.Y.

First performance: Cave of the Heart, ballet, revision of Serpent Heart (Martha Graham, Feb. 27, New York).

BARLOW, WAYNE

b. 1912, Elyria, O. Ed.: Eastman School of Music (A.B., M.A., Ph.D.). Instructor, Eastman School of Music. Address: Eastman School of Music, Rochester, N.Y.

First performance: Serenade for Orchestra (Eastman-Rochester Symphony, Hanson cond., May 5, Rochester).

Works published: Lyrical Piece, for clarinet and piano (Carl Fischer, New York).

BARTH, HANS

b. 1897, Leipzig, Germany. Ed.: Leipzig Conservatory. Also studied privately with Eugene Heffley. Director, piano dept., Jacksonville College of Music, Jacksonville, Fla. Address: 11 N. 10th Ave., Jacksonville.

Works published: Bull Ring, for piano (Edward B. Marks, New York); Oriental Legend, for piano (Axelrod Pub., Providence).

BAUER, MARION

b. 1887, Walla Walla, Wash. Ed.: St. Helen's Hall, Portland, Ore.; Whitman College, Walla Walla. Also studied privately with Emilie Frances Bauer, Eugene Heffley, H. H. Huss, Walter H. Rothwell, Raoul Pugno, André Gédalge, Paul Ertel, Campbell-Tipton, and others. Author of *Twentieth Century Music* (1933; rev. 1947). Associate professor of music, New York University. Address: 115 W. 73 St., New York.

First performances: Dusk, for voice and piano (Clifford Harvest, Feb. 21, WNYC, New York); Three Patterns for piano (Reah Sadowsky, Feb. 13, WNYC, New York); Trio Sonata (Sagul Trio, Dec. 17, New York).

Works published: Garden Song, for voice and piano (Silver Burdett, New York); Song of the Wanderer, for voice and piano (Music Press, New York).

BECKER, JOHN J.

b. 1886, Henderson, Ky. Ed.: Kruger Conservatory, Cincinnati; Wisconsin Conservatory, Milwaukee. Director of creative music and composer-in-residence, Barat College, Lake Forest, Ill. Address: 1220 Elmwood Ave., Wilmette, Ill.

First performances: *Moments from the Passion*, for chorus (Barat College Chorus, Becker cond., May 1947, Lake Forest, Ill.).

Works published: *Moments from the Passion*, for chorus, (Gamble Hinged Music Co., Chicago).

BENNETT, ROBERT RUSSELL

b. 1894, Kansas City, Mo. Studied privately with Carl Busch and Nadia Boulanger. Address: 530 Park Ave., New York.

First performances: *A Dry Weather Legend* (Knoxville Symphony, Stringfield cond., Feb. 18, Knoxville, Tenn.); *Five Improvisations*, for trio (Sagul Trio, Feb. 14, New York); *Tema Sporca con Variazioni*, for two pianos (Appleton and Field, Oct. 17, New York).

Works published: *Crazy Cantata*, for chorus (Chappell & Co., New York); *A Symphonic Picture of Finian's Rainbow*, for orchestra (Chappell & Co., New York).

BEREZOWSKY, NICOLAI

b. 1900, St. Petersburg, Russia. Ed.: Imperial Capella, St. Petersburg. Address: 829 Park Ave., New York.

First performance: *Gilgamesh*, cantata for chorus, orchestra, and soloists (Juilliard Orchestra, Johnson cond., May 16, New York).

Works published: *Gilgamesh* (Weaner-Levant, New York); *Concerto for Harp and Orchestra* (Elkan-Vogel, Philadelphia); *Liturgical Music*, for chorus (Mills, New York).

Awards and other honors: Dition Fund (\$1,000, for *Gilgamesh*).

BERGER, ARTHUR V.

b. 1912, New York. Ed.: College of the City of New York; New York U. (A.B.), Longy School of Music; Harvard U. (M. A.). Also studied privately with Nadia Boulanger. Music critic, *New York Herald Tribune*. Address: 29 E. 28 St., New York.

First performance: *Intermezzo*, for piano (Harold Rubens, Feb. 23, New York).

Works published: *Quintet*, for woodwinds (Arrow Music Press, New York).

BERGSMA, WILLIAM

b. 1921, Oakland, Calif. Ed.: U. of Southern California; Stanford U.; Eastman School of Music. Member of faculty, Juilliard School of Music, New York. Address: 120 Claremont Ave., New York.

Works published: *String Quartet No. 1* (G. Schirmer, New York); *Music on a Quiet Theme*, for orchestra (Arrow Music Press, New York).

Awards and other honors: Guggenheim Fellowship (\$2,500, for creative work).

BERNSTEIN, LEONARD

b. 1918, Lawrence, Mass. Ed.: Harvard U.; Curtis Institute of Music. Also studied with Serge Koussevitzky at Berkshire Music Center. Address: New York City Center, 130 W. 56 St., New York.

First performance: Facsimile, ballet (Ballet Theater, Oct. 24, New York).

BINGHAM, SETH

b. 1882, Bloomfield, N.J. Ed.: Yale U. (A.B., B.Mus.). Also studied privately with Vincent d'Indy, Alexandre Guilmant, and Charles Widor. Associate professor of music, Columbia U. Address: 15 Claremont Ave., New York.

First performance: Concerto for Organ and Orchestra (Eastman-Rochester Symphony, Hanson cond., Oct. 24, Rochester).

Works published: *Ave Maris Stella*, for chorus (McLaughlin & Reilly, Boston); *Couperin Par-
ish Mass*, for organ (J. Fischer, New York); *Fantasia for Organ* (H. W. Gray, New York); *Jubilate Deo*, for chorus (Boston Music Co., Boston); *Puer Nobis Nascitur*, for chorus (G. Schirmer, New York).

BLITZSTEIN, MARC

b. 1905, Philadelphia, Pa. Ed.: Curtis Institute of Music. Also studied privately with Nadia Boulanger and Arnold Schoenberg. Address: c/o Wm. Morris, 1270 Sixth Ave., New York.

Awards and other honors: Koussevitzky Foundation Commission (for new opera); Page One Award of New York Newspaper Guild (plaque, for Airborne Symphony).

BLOCH, ERNEST

b. 1880, Geneva, Switzerland. Ed.: Brussels Conservatory; Frankfort Conservatory. Also studied privately with Ludwig Thuille. Address: Agate Beach, Oregon.

First performance: Second String Quartet (Griller Quartet, Oct. 9, London, Eng.).

Works published: Second String Quartet (Boosey & Hawkes, London); *Suite Symphonique*, for orchestra (Boosey & Hawkes, London).

Awards and other honors: New York Music Critics Circle Award (medal, for Second String Quartet).

BOWLES, PAUL

b. 1911, New York. Studied privately with Aaron Copland, Nadia Boulanger, Roger Sessions, and Israel Citkowitz. Music critic, *New York Herald Tribune*. Address: 28 W. 10 St., New York.

First performances: two songs, *Bluebell Mountain*, *Three*, for voice and piano (Nancy Reid, Feb. 9, New York); *Café sin Nombre*, *Huapango*, for piano (Stanley Lock, Oct. 20, New York); *Pastorela*, ballet (Ballet Society, Jan. 12, New York); *Prelude and Dance*, for wind instruments, percussion, double

bass, and piano (Chamber Ensemble, Baron cond., Mar. 5, New York); Tornado Blues, for chorus (David Randolph Chorus, Mar. 5, New York).

Works published: Bluebell Mountain, for voice and piano (Hargail, New York); Cabin, for voice and piano (G. Schirmer, New York); Carretera de Estepona, for piano (Edward B. Marks, New York); Heavenly Grace, for voice and piano (G. Schirmer, New York); Letter to Freddy, for voice and piano (G. Schirmer, New York); Lonesome Man, for voice and piano (G. Schirmer, New York); Once a Lady Was Here, for voice and piano (G. Schirmer, New York); Piano Sonatina (Elkan-Vogel, Philadelphia); Six Preludes, for piano (Music Press, New York); Sonata for Two Pianos (G. Schirmer, New York); Sugar in the Cane, for voice and piano (G. Schirmer, New York); Three, for voice and piano (Hargail, New York).

BRANScombe, GENA

b. 1881, Picton, Ontario. Ed.: Chicago Musical College. Also studied privately with Rudolph Ganz and E. Humperdinck. Musical director of Branscombe Choral. Address: 611 W. 114 St., New York.

First performances: Splendor of Dawning, for chorus (Branscombe Choral, May 6, New York); Youth of the World, cycle for chorus (Branscombe Choral, Feb. 22, WNYC, New York).

BRANT, HENRY DREYFUS

b. 1913, Montreal, Canada. Ed.: Juilliard School of Music. Also studied with George Antheil. Address: 44 W. 95 St., New York.

First performances: Music for an Imaginary Ballet, for trio (Sagul Trio, Feb. 18, New York); Spanish Underground, cantata (Sam Wanamaker with Orchestra and Chorus, Lowenthal, cond., Jan. 14, New York).

BROEKMAN, DAVID

b. Leyden, Holland. Ed.: Royal Conservatory, Hague.

First performance: Symphony No. 2 (Cincinnati Symphony Orch., Goossens cond., Mar. 7, Cincinnati).

BRUNSWICK, MARK

b. 1902, New York. Ed.: Horace Mann School; Phillips Exeter Academy. Also studied privately with Ernest Bloch. Assistant professor of music, College of the City of New York. Address: 9 Washington Sq. N., New York.

First performances: A Fragment from Sappho, for chorus (Temple Emanu-El Choir, Mar. 28, New York); Symphony in B-flat (Minneapolis Symphony, Mitropoulos cond., March 7, Minneapolis).

BURLEIGH, CECIL

b. 1885, Wyoming, N.Y. Studied privately with Anton Witek and Hugo Leichtentritt in Berlin, and Felix Borowski and Émile Sauret in Chicago. Professor of violin and composition, U. of Wisconsin. Address: 1 Langdon St., Madison, Wis.

First performances: Leaders of Men, for two pianos (Leo Steffens and Robert Monschein, May, Madison, Wis.); From the Muses, for two pianos (Leo Steffens and Robert Monschein, May, Madison, Wis.).

CAGE, JOHN

b. 1912, Los Angeles, Calif. Studied privately with Arnold Schoenberg, Adolph Weiss, and Henry Cowell. Address: 326 Monroe St., New York.

First performances: Dances, Nos. 2 and 3, for two pianos (Maro Ajemian and William Masselos, Dec. 10, New York); Imaginary Landscape No. 4, for piano (New Music Society, Apr. 20, New York); The Seasons, ballet (Ballet Society, May 14, New York); Sonata, for piano (Maro Ajemian, Dec. 10, New York); Sonata and Intermezzo, for piano (Maro Ajemian, Feb. 15, New York).

Works published: Totem Ancestor, for piano (Dance Index, New York).

Awards and other honors: Commission from Ballet Society (for ballet, The Seasons).

CARPENTER, JOHN ALDEN

b. 1876, Park Ridge, Chicago, Ill. Ed.: Harvard U. (B.A.). Also studied with Bernard Ziehn and Edward Elgar. Address: 209 Lake Shore Dr., Chicago 11, Ill.

First performance: Danza, for piano (Helmut Baerwald, Nov. 15, New York).

Awards and other honors: Gold Medal of National Institute of Arts and Letters (for distinguished service to music).

CARTER, ELLIOTT

b. 1908, New York. Ed.: Harvard U. (A.B.). Also studied privately with Nadia Boulanger. Address: 31 W. 12 St., New York.

First performances: Minotaur, ballet (Ballet Society, Mar. 19, New York); Sonata for Piano (Webster Aitken, Feb. 16, New York); Voyage, for voice and piano (Helen Boatwright, Mar. 16, New York).

Works published: Dust of Snow, for voice and piano (Associated Music Pub., New York); Holiday Overture, for orchestra (Arrow Music Press, New York); The Rose Family, for voice and piano (Associated Music Pub., New York).

Awards and other honors: Commission from Harvard Glee Club (for choral work, Emblems); Commission from Ballet Society (for ballet, Minotaur).

CASADESUS, ROBERT

b. 1899, Paris. Ed.: Paris Conservatory. Concert pianist. Address: c/o Columbia Concerts Corp., 113 W. 57 St., New York.

First performances: Concerto in E major for Piano and Orchestra (Robert Casadesus and Minneapolis Symphony, Mitropoulos cond., Mar. 21, Minneapolis);

Sonata No. 3 for Piano (Grant Johannesen, Nov. 17, New York).

CASTELNUOVO-TEDESCO, MARIO

b. 1895, Florence, Italy. Ed.: Royal Institute Cherubini, under Edgar del Valle and Ildebrando Pizzetti. Address: 269 So. Clark Dr., Beverly Hills, Calif.

First performances: The Birthday of the Infanta, for orchestra (New Orleans Symphony, Frecchia cond., Jan. 28, New Orleans); Sonata for Bassoon and Piano (Adolph Weiss and Castelnuovo-Tedesco, Mar. 3, Los Angeles).

Works published: Candide, piano suite (Delkas, Los Angeles); Sonata for Clarinet and Piano (Weaner-Levant, New York); Sonata for Violin and Viola (Weaner-Levant, New York).

CHASINS, ABRAM

b. 1903, New York. Ed.: Ethical Culture School; Juilliard School of Music; Curtis Institute. Also studied privately with Josef Hofmann. Musical director, WQXR, New York. Address: WQXR, 730 Fifth Ave., New York.

First performances: Narrative, for piano (William Kapell, Australia); Shvanda Fantasy, for piano (Constance Keane); Three Songs for Soprano and String Orchestra (Beata Malkin, WQXR, New York).

Works published: Three Songs for Soprano and String Orchestra (J. Fischer, New York).

CLEMENTS, OTIS G., JR.

b. 1926, Baltimore, Md. Ed.: Peabody Conservatory; Juilliard School of Music. Address: Hotel Emerson, Baltimore, Md.

First performance: Prelude and Marche (National Symphony, Kindler cond., Feb. 25, Baltimore).

COHN, ARTHUR

b. 1910, Philadelphia, Pa. Ed.: Combs Conservatory, Phil.; Juilliard School of Music. Director, Fleisher Collection, Free Library, Philadelphia. Address: 403 S. Croskey St., Philadelphia.

First performances: Music for Bassoon (Sol Schoenbach, Jan. 30, Philadelphia); Suite for Violin and Piano (Helen Rosensweig and Florence Rosensweig, Jan. 6, Philadelphia); Variations on a Theme of Paganini, (Gregor Piatigorsky with Minneapolis Symphony, Mitropoulos cond., Jan. 6, Minneapolis).

Works published: Cortège, for piano (Elkan-Vogel, Philadelphia).

COLE, ULRIC

b. 1905, New York. Ed.: University of California at Los Angeles; Juilliard School of Music. Address: 969 Lexington Ave., New York.

First performance: Man about Town, suite for piano (Martha Pollak, Feb. 16, New York).

Works published: Man about Town, arranged for two pianos (G. Schirmer, New York).

CONE, EDWARD T.

b. 1917, Greensboro, N.C. Ed.: Princeton U. (A.B., M.A.); Columbia U. Also studied privately with Roger Sessions, Karl Ulrich Schnabel. Member of faculty, Princeton U. Address: Princeton U., Princeton, N.J.

First performances: Elegy, for violin and piano (Esther Glazer and E. T. Cone, Mar. 28, New York); Let Us Now Praise Famous Men, for chorus (Princeton U. Choir, Oct. 19, Princeton, N.J.).

Awards and other honors: Guggenheim Fellowship (\$2,500, for creative work).

COPLAND, AARON

b. 1900, Brooklyn, N.Y. Ed.: Fontainebleau School of Music, Fontainebleau, France. Also studied privately with Rubin Goldmark, Victor Wittgenstein, and Nadia Boulanger. Author of *What to Listen for in Music* (1938), and *Our New Music* (1941). Address: c/o Boosey & Hawkes, 668 Fifth Ave., New York.

First performances: In the Beginning, for mezzo-soprano and chorus (Collegiate Chorale, Shaw cond., May 2, Cambridge, Mass.); Letter from Home, for orchestra (Cleveland Orchestra, Szell cond., Feb. 27, Cleveland); Symphony No. 3 (Boston Symphony, Koussevitzky cond., Oct. 18, Boston).

Works published: Danzón Cubano, for orchestra (Boosey & Hawkes, New York); Hoe Down, from Rodeo (Boosey & Hawkes, New York); Statements, for orchestra (Boosey &

Hawkes, New York); Symphony No. 3 (Boosey & Hawkes, New York).

Awards and other honors: Boston Symphony Award of Merit (\$859, for Symphony No. 3); Music Critics Circle Award (medal, for Symphony No. 3).

COWELL, HENRY

b. 1897, Menlo Park, Calif. Ed.: New York Institute of Applied Music; U. of California. Also studied privately with Erich von Hornbostel, R. Huntington Woodman, and Richard Buhlig. Author of *New Music Resources* (1930) and *American Composers on American Music* (1933). Address: Route 10, Box 126, Fresno, Calif.

First performance: Three Ostinati with Chorales, for clarinet and piano (Phyllis Gugino and Leon Kushner, Jan. 21, New York).

Works published: Grandma's Rhumba, for symphonic band (BMI, New York); Sonata for Violin and Piano (Associated Music Publishers, New York); To America, for chorus (BMI, New York); Three Ostinati with Chorales, for clarinet and piano (Music Press, New York).

CRESTON, PAUL

b. 1906, New York. Studied privately with Giuseppe Randegger, Edouard Déthier, and Pietro Yon. Organist, St. Malachy's Church, New York. Address: 1 Primrose Avenue, Yonkers, N.Y.

First performance: Homage, for viola and organ (Sandor Toch

and Robert Baker, March 28, New York).

Works published: Two Choric Dances, for orchestra (G. Schirmer, New York); Five Two-Part Inventions, for piano (G. Schirmer, New York).

DANIELS, MABEL

b. 1879, Swampscott, Mass. Ed.: Radcliffe College (A.B.). Also studied privately with Chadwick in Boston and Thuille in Munich, Germany. Address: 164 Riverway, Boston.

First performances: Discussions, ballet (Jan Veen, Apr. 9, Boston); Three Observations, for three woodwinds (Woodwind Trio, May 11, Detroit).

DELLO JOIO, NORMAN

b. 1913, New York. Ed.: Institute of Musical Art; Juilliard Graduate School. Also studied privately with Pietro Yon, and with Paul Hindemith at Berkshire Music Center. Member of faculty, Sarah Lawrence College, Bronxville, N.Y. Address: 309 W. 4 St., New York.

First performance: Ricercari, for piano and orchestra (Dello Joio and New York Philharmonic-Symphony, Szell cond., Dec. 19, New York); Nocturne, for piano (Grace Castagnetta, Feb. 4, New York).

Works published: Fable, for chorus (Carl Fischer, New York); Madrigal, for chorus (Carl Fischer, New York); Mill Doors, for voice and piano (Carl Fischer, New York); New Born, for voice and piano (Carl

Fischer, New York); Piano Sonata No. 1 (Hargail, New York); Piano Sonata No. 2 (G. Schirmer, New York).

DIAMOND, DAVID

b. 1915, Rochester, N.Y. Ed.: Cleveland Institute of Music; Eastman School of Music, New Music School; Dalcroze Institute. Also studied privately with Nadia Boulanger, Bernard Rogers, and Roger Sessions. Address: 544 Hudson Street, New York.

First performance: String Quartet No. 3 (League of Composers, March 16, New York).

Works published: Album for the Young, for piano (Elkan-Vogel, Philadelphia); Five Songs, for voice and piano (Elkan-Vogel, Philadelphia); Rounds, for string orchestra (Elkan-Vogel, Philadelphia); Seven Songs, for voice and piano (Elkan-Vogel, Philadelphia); Sonatina, for piano (Music Press, New York).

DONOVAN, RICHARD

b. 1891, New Haven, Conn. Ed.: School of Music, Yale U.; Institute of Musical Art. Also studied privately with Charles Widor. Member of faculty, School of Music, Yale U. Address: School of Music, Yale U., New Haven, Conn.

First performance: New England Chronicle, for orchestra (NBC Symphony, Wallenstein cond., May 17, New York).

Works published: Good Ale, for chorus and piano (Carl Fischer, New York); Hymn to the Night, for a cappella women's chorus (J. Fischer, New York).

DUBENSKY, ARCADY

b. 1890, Viatka, Russia. Ed.: Moscow Conservatory. Violinist, Philharmonic-Symphony Orchestra of New York. Address: 155 Hudson Ave., Tenafly, N.J.

First performance: Prelude and Fugue, for four bassoons (Simon Kovar Ensemble, Feb. 16, Brooklyn).

Works published: four arrangements for string orchestra—Mattheson Sarabande, Schubert Dance, Mozart Dance, Scarlatti Capriccio (G. Ricordi, New York).

DUKELSKY, VLADIMIR (Vernon Duke)

b. 1903, Pskov, Russia. Ed.: Kiev Conservatory. Address: 139 East 35 St., New York.

First performances: Bal de Blanchisseuses, ballet (Ballet des Champs Elysées, Dec. 19, Paris); Homage to Boston, for piano (Heida Hermanns, Oct. 2, New York); Ode to the Milky Way, for orchestra (New York City Symphony, Bernstein cond., Nov. 19, New York).

EFFINGER, CECIL

b. Colorado Springs, Col. Ed.: Colorado College. Also studied with Frederick Boothroyd, Bernard Wagenaar, and Nadia Boulanger. Assistant professor of music at Colorado College. Address: Colorado College, Colorado Springs, Col.

First performances: Symphony No. 1 (Denver Symphony, Caston cond., Mar. 11, Denver); Tennessee Variations, for orches-

tra (Nashville Symphony, Dec. 10, Nashville).

ELWELL, HERBERT

b. 1898, Minneapolis, Minn. Ed.: U. of Minnesota. Also studied with Ernest Bloch and Nadia Boulanger. Head of theory and composition departments, Cleveland Institute of Music, and music critic of *Cleveland Plain Dealer*. Address: Cleveland Institute of Music, Cleveland, O.

First performance: Lincoln—Requiem Aeternam, for chorus and orchestra (Oberlin Musical Union Choir and Conservatory Orchestra, Kessler cond., Feb. 16, Cleveland).

ENGEL, LEHMAN

b. 1910, Jackson, Miss. Ed.: Cincinnati Conservatory; Cincinnati College of Music; Juilliard School of Music. Address: 350 East 54 St., New York.

Works published: Sonata for 'Cello and Piano (Carl Fischer, New York).

FARWELL, ARTHUR

b. 1872, St. Paul, Minn. Ed.: Mass. Institute of Technology (B.S.). Studied privately with Homer Norris, Edward MacDowell, E. Humperdinck, Hans Pfitzner, and Alexandre Guilmant. Address: 684 Riverside Dr., New York.

First performances: Indian Scene, for a cappella chorus (Westminster Choir, Williamson cond., Mar. 20, New York); Navajo War Dance No. 2, for a cappella chorus (Westminster Choir, Williamson cond., Mar. 20, New York).

Works published: *Navajo War Dance No. 2*, for piano (Music Press, New York).

FINE, IRVING

b. 1914, Boston, Mass. Ed.: Harvard U. Also studied with Serge Koussevitzky and Nadia Boulanger. Member of faculty, music dept., Harvard U. Address: 15 Everett St., Cambridge, Mass.

First performance: *Sonata in A*, for violin and piano (Angel Reyes and Jacques de Menasce, Feb. 9, New York).

Works published: *The New Yorker*, for chorus (Witmark, New York); *Sonata in A*, for violin and piano (Witmark, New York).

FINNEY, ROSS LEE

b. 1906, Wells, Minn. Studied privately with Nadia Boulanger, Alban Berg, and Francesco Malipiero. Author of *The Game of Harmony* (1947). Professor of music, Smith College, Northampton, Mass.

First performances: *Lodestar*, dance drama (Smith College Dance Group, Apr. 15, Northampton, Mass.); *Piano Sonata No. 4* (John Kirkpatrick, Sept. 14, Saratoga Springs, N.Y.).

Works published: *Communiqué Symphony* (G. Schirmer, New York); *Fiddle-doodle-ad*, for violin and piano (G. Schirmer, New York); *Piano Sonata No. 4* (Music Press, New York); *Pilgrim Psalms*, for chorus and orchestra (Carl Fischer, New York); *Poor Richard*, cycle of seven songs for voice and piano

(G. Schirmer, New York); *Words to Be Spoken*, for voice and piano (Music Press, New York).

Awards and other honors: Guggenheim Fellowship (\$2,500, for creative work).

FITELBERG, JERZY

b. 1903, Warsaw, Poland. Ed.: Berlin Hochschule. Address: 244 W. 72 St., New York.

First performances: *Variations for Violin and Piano* (Helen Tas and Bruno Eisner, Dec. 19, WNYC, New York).

Works published: *Polish Pictures*, for orchestra (Associated Music Pub., New York); *Sonata for 'Cello and Piano* (Omega Ed., New York).

FOSS, LUKAS

b. 1922, Berlin, Germany. Ed.: Curtis Institute of Music. Also studied privately with Jean Gallon, Moyse, Wolfes, and Lévy. Pianist for the Boston Symphony Orchestra. Address: c/o Boston Symphony Orchestra, Symphony Hall, Boston, Mass.

First performances: *Capriccio*, for 'cello and piano (Gregor Piatigorsky, Feb. 26, New York); *Pantomime*, for orchestra (Baltimore Symphony, Stewart cond., Nov. 13, Baltimore); *Song of Songs*, for soprano and orchestra (Ellabelle Davis with Boston Symphony, Koussevitzky cond., Mar. 7, Boston).

Works published: *Capriccio*, for 'cello and piano (G. Schirmer,

New York); Fantasy-Rondo (G. Schirmer, New York); Where the Bee Sucks, for voice and piano (G. Schirmer, New York).

FRANCO, JOHAN

b. 1908, Zaandam, Netherlands. Ed.: First College of the Hague; University of Amsterdam. Also studied privately with Willem Pijper. Address: 140 Cabrini Boulevard, New York.

First performances: Divertimento, for flute and string quartet (Ruth Freeman and Hollander Quartet, Nov. 10, New York); Gloria, round for chorus (Juilliard Chorus, Dolf Swing cond., May 16, New York); Suite for Violin and Piano (Ralph Hollander, Feb. 10, New York); Theme and Variations, for piano (William Masselos, Feb. 20, Raleigh, N. C.).

Works published: Theme and Variations, for piano (BMI, New York).

FREED, ISADORE

b. 1900, Brest-Litovsk, Russia. Ed.: U. of Pennsylvania (B.Mus.). Also studied privately with Ernest Bloch and Vincent d'Indy. Head of music dept., Fine Arts School, Temple University, Philadelphia, Pa. Address: 344 West 72 St., New York.

First performances: Festival Overture, for orchestra (San Francisco Symphony, Monteux cond., Nov. 14, San Francisco); Intrada and Fugue, for piano (Rose Goldblatt, Oct. 27, New York); Passacaglia, for 'cello and piano (Leonard Rose, Mar. 9, New York); Prelude, Canzonet

and Caprice, for piano (Ray Lev, Nov. 8, New York).

Works published: Chartless, for voice and piano (Carl Fischer, New York); Crossing the Plains, for voice and piano (Carl Fischer, New York); Intrada and Fugue, for piano (Axelrod, Providence); Prelude, Canzonet and Caprice, for piano (Elkan-Vogel, Philadelphia); Prayer for Peace, for tenor solo and women's chorus (Bloch Pub., New York).

FROMM, HERBERT

b. 1905, Kitzingen, Bavaria. Ed.: State Academy, Munich. Also studied privately with Paul Hindemith. Organist and choir director, Temple Israel, Boston, Mass. Address: 107 Colbourne Crescent, Brookline, Mass.

First performances: Eight Songs, for voice and piano (Ruth Kisch-Arndt, Mar. 24, New York); Mogen Ovos, for chorus and organ (Park Ave. Synagogue Choir, Putterman dir., May 2, New York).

Works published: Al Tiro, for mixed voices (Transcontinental Music, New York); Anim Z'miros, for mixed voices (Transcontinental Music, New York); Five Songs of Worship, for voice and piano (Transcontinental Music, New York); Hanukah Madrigal, for mixed voices (Transcontinental Music, New York); My Homeland, for three-part voices (Transcontinental Music, New York); New Year's Prayer, for mixed voices

(Transcontinental Music, New York); The Twenty-third Psalm, for three-part voices, with flute (Transcontinental Music, New York); Three Palestine Poems, for voice and piano (Transcontinental Music, New York).

FULEIHAN, ANIS

b. 1900, Kyrenia, Cyprus. Ed.: English School, Cyprus. Also studied privately with Alberto Jonás. Address: 78 W. 55 St., New York.

First performances: Evocation, for piano (Fuleihan, Oct. 28, New York); Overture for Five Winds (Fivewind Ensemble, May 17, New York); Rhapsody, for 'cello and string orchestra (Carl Stern and members of New York Philharmonic-Symphony, Adler cond., Sept. 12, Saratoga Springs, N.Y.); Three Cyprus Serenades, for orchestra (Philadelphia Orchestra, Ormandy cond., Dec. 13, Philadelphia); To the Young Prince, for piano (Ida Krehm, Oct. 18, New York).

Works published: The Bailiff's Daughter, for solo piano, and for two pianos (Carl Fischer, New York); The Blighted Swain, for piano (Carl Fischer, New York); Etude No. 3, for orchestra, "Rhythmic Precision" (G. Schirmer, New York); Etude No. 4, for orchestra, "Study in Percussion" (G. Schirmer, New York); Fifteen Short Pieces, for piano (Carl Fischer, New York); Fugue, for piano (Carl Fischer,

New York); Music for Puppets, three pieces for woodwind quartet (Mercury, New York); Rhapsody, for 'cello and string orchestra (Carl Fischer, New York); A Set of Five, for piano (Mercury, New York); Sonatine No. 2, for piano (Delkas, Los Angeles); Two Humoristic Preludes, for woodwind quintet (Mercury, New York).

GARDNER, SAMUEL

b. 1891, Elizabethgrad, Russia. Ed.: Institute of Musical Art. Also studied with Charles Martin Loeffler. Address: 244 W. 108 St., New York.

First performance: Country Moods, for string orchestra (Staten Island Civic Symphony, Gardner cond., Dec. 10, Staten Island, N.Y.C.).

Works published: Country Moods, for string orchestra (G. Schirmer, New York); Music for String Ensemble (Boston Music, Boston); Three Short Pieces, for violin and piano (Boston Music, Boston).

GEORGE, EARL

b. 1924, Milwaukee, Wis. Ed.: Eastman School of Music (B.Mus.); Berkshire Music Center. Member of faculty, Eastman School of Music. Address c/o Eastman School of Music, Rochester, N.Y.

First performances: Arioso, for strings (Eastman-Rochester Symphony, Hanson cond., Apr. 14, Rochester); Four American Portraits (University Choir, Fischer cond., Mar. 19, Decatur, Ill.); In-

tribution and Allegro (New York City Symphony, Bernstein cond., Mar. 31, Brooklyn).

Awards and other honors: George Gershwin Memorial Award (\$500, for Introduction and Allegro); Millikan Choral Prize (\$25, for Four American Portraits).

GESENSWAY, LOUIS

b. 1906, Dvinsk, Latvia. Ed.: Toronto Conservatory, Curtis Institute of Music. Address: c/o Philadelphia Orchestra, Academy of Music, Philadelphia, Pa.

First performance: Concerto for Flute and Orchestra (William Kincaid and Philadelphia Orchestra, Ormandy cond., Nov. 1, Philadelphia).

GIANNINI, VITTORIO

b. 1903, Philadelphia. Ed.: Royal Conservatory, Milan; Juilliard Graduate School; American Academy at Rome. Member of faculties, Juilliard School of Music and New York College of Music. Address: 180 W. 58 St., New York.

First performances: Concerto Grosso, for strings (members of New York Philharmonic-Symphony, Adler cond., Sept. 10, Saratoga Springs, N.Y.); Sonata No. 2, for violin and piano (Ruggiero Ricci, Oct., Havana).

Works published: Five Italian Folksongs, for voice and piano (Elkan-Vogel, Philadelphia); Variations on a Cantus Firmus, for piano (Elkan-Vogel, Philadelphia).

GIDEON, MIRIAM

b. 1906, Greeley, Col. Ed.: Boston U. (A.B.); Columbia U. (M.A.). Also studied privately with Lazare Saminsky and Roger Sessions. Member of faculty, Brooklyn College, Brooklyn, N.Y. Address: 410 Central Park W., New York.

First performance: Quartet, for strings (Walden Quartet, Sept. 14, Saratoga Springs, N.Y.).

Works published: Canzona, for piano (New Music, Los Angeles).

GILLIS, DON

b. 1912, Cameron, Miss. Ed.: Texas Christian U.; North Texas Teachers College (B.A., B.Mus., M.Mus.). Address: 111-17 75th Rd., Forest Hills, N.Y.

First performances: Symphony No. 2 (YMHA Symphony, Waldo cond., Feb. 9, New York); Symphony No. 5½ (Boston Pops, Fiedler cond., July, Boston).

Works published: Symphony No. 5½ (Boosey-Hawkes, New York).

GOULD, MORTON

b. 1913, New York. Ed.: Institute of Musical Art. Address: 77-35 113th St., Forest Hills, N.Y.

First performances: Of Time and the River, for a cappella chorus (Westminster Choir, Williamson cond., Sept., New York); Minstrel Show, for orchestra (Indianapolis Symphony, Sevitzky cond., Dec. 21, Indianapolis); Symphony No. 3 (Dallas Sym-

phony, Gould cond., Feb. 16, Dallas).

Works published: Ballad, for band (Chappell & Co., New York); Harvest, for orchestra (Chappell & Co., New York); Minstrel Show, for orchestra (Chappell & Co., New York); Of Time and the River, for a cappella chorus (Chappell & Co., New York); Suite for Violin and Piano (Chappell & Co., New York).

GREEN, RAY

b. 1909, Cavendish, Mo. Ed.: San Francisco Conservatory of Music; U. of California. Chief of Music Division, Recreation and Entertainment Services, Special Services, Veterans Administration, Washington, D.C. Address: 11 E. 10 St., New York.

Works published: Dance, Theme and Variations, for piano (Mercury, New York); Kentucky Mountain Running Set, for band (G. Schirmer, New York); Weston Wind, for mixed chorus and solo voice (Leeds, New York).

GRUENBERG, LOUIS

b. 1884, Brest-Litovsk, Russia. Ed.: Vienna Conservatory. Also studied privately with Ferruccio Busoni. Address: 506 N. Foothill Rd., Beverly Hills, Calif.

Awards and other honors: Elected member, National Institute of Arts and Letters.

HAIEFF, ALEXEI

b. 1914, Blagoveschensk, Siberia. Ed.: Juilliard School of Music. Also studied

with Constantin Shvedoff and Nadia Boulanger. Member of faculty, Juilliard School of Music. Address: Juilliard School of Music, 130 Claremont Ave., New York.

First performances: Eclogue, for 'cello and piano (Benar Heifetz, Jan. 12, New York); Four Juke Box Pieces, for piano (Aurora Mauro-Cottone, Oct. 11, New York).

Awards and other honors: American Academy and National Institute of Arts and Letters Grant (\$1,000).

HANSON, HOWARD

b. 1896, Wahoo, Neb. Ed.: Institute of Musical Art; Northwestern U. Director, Eastman School of Music. Address: Eastman School of Music, Rochester, N.Y.

Works published: Concerto for Organ, Harp, and Strings (Carl Fischer, New York); Serenade for Flute, Harp and Strings (Carl Fischer, New York).

HARRIS, ROY

b. 1898, Lincoln County, Okla. Ed.: U. of California. Also studied privately with Arthur Farwell, Rosario Scalero, and Nadia Boulanger. Composer-in-residence, Colorado College, Colorado Springs, Col. Address: 19 W. Boulder St., Colorado Springs, Col.

First performances: Celebration, for orchestra (Boston Symphony, Koussevitzky cond., Oct. 25, Boston); Concerto for Two Pianos and Orchestra (Johana Harris and Maximilian Lanner with Denver Symphony, Caston

cond., Jan. 21, Denver); Five American Ballads, for piano (Grace Castagnetta, Feb. 4, New York).

Works published: Blow the Man Down, for chorus and orchestra (Carl Fischer, New York); Melody, for orchestra (Carl Fischer, New York); Radio Piece, for orchestra (Carl Fischer, New York); Sonata for Violin and Piano (Mills Music Co., New York); String Quartet No. 3 (Mills Music Co., New York); Symphony No. 5 (Mills Music Co., New York).

Awards and other honors: Commission from the Koussevitzky Foundation (for Symphony No. 7).

HAUBIEL, CHARLES

b. 1894, Delta, Ohio. Studied privately with Rudolph Ganz, Josef Lhevinne, and Rosario Scalero. Member of faculty, New York U. Address: 853 Seventh Ave., New York.

First performance: Trio in French Style, for flute, 'cello, and piano (Sagul Trio, Dec. 18, New York).

HELPER, WALTER

b. 1896, Lawrence, Mass. Ed.: Harvard U. Also studied privately with Ottorino Respighi. Head of music dept., Hunter College, New York. Address: Hunter College, 695 Park Avenue, New York.

First performances: Appassionata, for violin and piano (Helene and Simeon De Reszke, Dec., on tour); Concertino for Piano

and Chamber Orchestra (Adolf J. Weiser and U. of Indiana Orch., Apr. 18, Bloomington, Ind.); Soliloquy, for 'cello and piano (Luigi Silva, Mar. 6, Rochester).

Works published: A Sonnet of Shakespeare, for voice and piano (Carl Fischer, New York); To a Chief Musician, for women's chorus and orchestra (Clayton F. Summy, Chicago).

HILL, EDWARD BURLINGAME

b. 1872, Cambridge, Mass. Ed.: Harvard U. Also studied with George Chadwick and Charles Widor. Address: Hillside Farm, Francestown, N.H.

Works published: Suite for Strings (Elkan-Vogel, Philadelphia).

HINDEMITH, PAUL

b. 1895, Hanau, Germany. Ed.: Frankfurt Conservatory. Author of *Elementary Training for Musicians* (1946). Member of faculty, Yale U. Address: Yale U., New Haven, Conn.

First performances: Apparebit Repentina Dies, for mixed chorus and brass (Collegiate Chorale, Shaw cond., May 2, Cambridge, Mass.); Concerto for Piano and Orchestra (Jésus María Sanromá and Cleveland Orch., Szell cond., Feb. 27, Cleveland); Concerto for Violin and Orchestra (Oscar Shumsky and National Orchestral Asso., Barzin cond., Mar. 3, New York); Symphonia Serena (Dallas Symphony, Dorati cond., Feb. 1, Dallas).

HOFFMAN, EARL A.

b. 1911, Jasper, Ind. Ed.: public schools. Staff musician, WMAQ, Chicago. Address: 922 Agatite Ave., Chicago.

First performance: State Street Symphony (WGN Philharmonic, Weber cond., Apr. 29, Chicago).

Awards and other honors: George Lytton Memorial Award (\$1,000, for State Street Symphony).

HUFFMAN, WALTER SPENCER, JR.

b. 1921, Wichita, Kan. Ed.: Peabody Conservatory. Also studied with Nadia Boulanger, Theodore Chanler, Howard Thatcher, and with Aaron Copland at Berkshire Music Center. Address: 301 W. Chesapeake Ave., Towson, Md.

First performances: Concerto No. 2 for Piano and Orchestra (Shura Dvorine and National Gallery Symphony, Bales cond., Mar. 30, Washington, D.C.); Overture, for orchestra (Baltimore Symphony, Stewart cond., Jan. 8, Baltimore); Sonata for Violin and Piano (Alan Martin and Charleton Meyer, Feb. 14, Washington, D.C.); Sonatina No. 3, for piano (Everett Stevens, Nov. 3, Washington, D.C.); String Quartet No. 4 (Hochberg String Quartet, Mar. 28, Detroit).

INCH, HERBERT

b. 1904, Missoula, Mont. Ed.: Eastman School of Music; American Academy at Rome. Member of faculty, Hunter College, New York. Address: 124 W. 93 St., New York.

First performances: Concerto for Violin and Orchestra (Jacques Gordon and Eastman-Rochester Symphony, Hanson, cond., May, Rochester, N.Y.); Piano Sonata No. 2 (Ralph Robbins, Oct. 7, Jacksonville, Fla.).

Works published: *The Return to Zion*, for women's chorus and piano (Carl Fischer, New York).

IVES, CHARLES

b. 1874, Danbury, Conn. Ed.: Yale U. Address: West Redding, Conn.

Works published: *Holiday Symphony*, second movement (New Music Edition, New York); *Sonata No. 3* for Violin and Piano (New Music Edition, New York); *Symphony No. 3* (Arrow Music Press, New York); *The Unanswered Question*, for orchestra (New Music Edition, New York).

Awards and other honors: Pulitzer Prize (\$500, for *Symphony No. 3*).

JACOBI, FREDERICK

b. 1891, San Francisco. Ed.: Hochschule für Musik, Berlin; Institute of Musical Art. Also studied privately with Ernest Bloch. Address: 5000 Independence Ave., Riverdale, N.Y.

First performances: After a Poem by Blake, for mixed chorus and piano (Vinaver Chorus, Nov. 28, New York); *Concertino for Piano and String Orchestra* (Irene Jacobi and members of New York Philharmonic-Symphony, Adler cond., Sept. 3, Saratoga Springs, N.Y.); *Impressions*

from the *Odyssey*, for violin and piano (Fredell Lack, Jan. 11, New York); *Meditation*, for trombone and piano (Davis Shuman, Apr. 13, New York); *Two Pieces in Sabbath Mood*, for orchestra (CBS Symphony, Berezowsky cond., Feb. 5, CBS, New York).

Works published: *Concertino for Piano and String Orchestra* (Elkan-Vogel, Philadelphia).

JAMES, PHILIP

b. 1890, Jersey City, N.J. Ed.: College of the City of New York (A.B.). Also studied with Rubin Goldmark, Schenck, Rosario Scalero, and Norris. Head of music dept., New York U. Address: New York U., Washington Square, New York.

First performances: *Prelude in E-flat* (Vittorio Verse, Jan. 18, New Brunswick, N.J.); *Second Suite*, for string orchestra (members of New York Philharmonic-Symphony, Adler cond., Sept. 5, Saratoga Springs, N.Y.).

Works published: *Our Town*, suite for piano (Elkan-Vogel, Philadelphia); *Overture*, for band (Leeds, New York); *Song of the Miners*, for chorus (H. W. Gray, New York).

JONES, CHARLES

b. 1910, Tamworth, Ontario. Ed.: Institute of Musical Art, Juilliard Graduate School. Also studied with Aaron Copland at Berkshire Music Center. Address: 20 E. 68 St., New York.

Works published: *Sonatina for Violin and Piano* (G. Schirmer,

New York); *Three Pieces*, for piano (Arrow Music Press, New York).

JOSTEN, WERNER

b. 1888, Elberfeld, Germany. Studied with Siegel in Munich and Jacques Dalcroze in Geneva. Address: 95 Round Hill, Northampton, Mass.

First performance: *Symphony for Strings* (members of New York Philharmonic-Symphony, Adler cond., Sept. 3, Saratoga Springs, N.Y.).

Works published: *Symphony for Strings* (Elkan-Vogel, Philadelphia).

KAY, ULYSSES

b. 1917, Tucson, Ariz. Ed.: U. of Arizona (A.B.); Eastman School of Music (M.A.). Also studied privately with Paul Hindemith. Address: 540 W. 144 St., New York.

First performances: *A Short Overture* (New York City Symphony, Bernstein cond., Mar. 31, Brooklyn, N.Y.); *Suite in B*, for oboe and piano (Antonio Estevez and Hector Tosar, Feb. 12, WNYC, New York).

Awards and other honors: American Academy and National Institute of Arts and Letters Grant (\$1,000); BMI Contest (\$700, for *Suite for Orchestra*); George Gershwin Memorial Award (\$500, for *A Short Overture*).

KENNAN, KENT

b. 1913, Milwaukee, Wis. Ed.: U. of Michigan; Eastman School of Music;

Royal Academy of St. Cecilia, Rome. Member of faculty, U. of Texas. Address: Music Dept., U. of Texas, Austin, Tex.

First performances: Concertino for Piano and Orchestra (Rochester-Eastman Symphony, Hanson cond., May 5, Rochester); Sonatina for Piano (Helen Hajpt, May 4, Austin, Tex.).

Works published: *Night Soliloquy*, for flute and piano (Carl Fischer, New York).

KLEINSINGER, GEORGE

b. 1914, San Bernardino, Calif. Ed.: New York U. (B.A.); Juilliard School of Music. Address: 680 W. 204 St., New York.

First performances: Concertino for Bassoon and Orchestra (Chamber Orchestra of New York, Feb. 14, New York); *Fantasia*, for violin and piano (Jacob Krahmalnick, Jan. 27, Cleveland); *Pan the Piper*, for narrator and orchestra (American Youth Orch., Dixon cond., Mar. 22, New York); *Peewee the Piccolo*, for narrator and orchestra (Philadelphia Orch., Ormandy cond., Apr. 19, Philadelphia); *Scherzo*, for violin and piano (Harold Kohon, Mar. 31, New York); *Sonatina*, for 'cello, piano, and flute (Sagul Trio, Dec. 17, New York); *The Story of Celeste*, for narrator and orchestra (American Youth Orch., Dixon cond., Sept. 28, New York).

Works published: *Overture on American Folk Themes*, for or-

chestra (Mills, New York); *Peewee the Piccolo* (G. Schirmer, New York); *Tubby the Tuba* (G. Schirmer, New York); *Young Pan America Sings*, for voice and piano (Mercury, New York).

KOHS, ELLIS D.

b. 1916, Chicago, Ill. Ed.: San Francisco Conservatory of Music, Institute of Musical Art; U. of Chicago (M.A.); Harvard U. Member of faculty, Wesleyan U. Address: Wesleyan U., Middletown, Conn.

First performances: *Etude in Memory of Bartók*, for piano (Samuel Sorin, Feb. 14, New York); *Incidental Music to Shakespeare's Macbeth*, for orchestra (School Orch., Apr. 14, Middletown, Conn.); *Legend* for Oboe and Strings (Columbus Philharmonic Symphony, Feb. 27, Columbus, O.); *Piano Variations* (Reah Sadowsky, Oct. 13, Cleveland).

Works published: *The Automatic Pistol*, for a cappella male chorus (BMI, New York); *Sonatina for Bassoon and Piano* (Leeds, New York).

KORNGOLD, ERICH WOLFGANG

b. 1897, Brünn, Austria. Studied with Hermann Gradener, Robert Fuchs, Anton Zemlinsky, and Julius Korngold.

First performance: *Concerto for Violin and Orchestra* (Jascha Heifetz and St. Louis Symphony, Golschmann cond., Feb. 15, St. Louis).

KOUTZEN, BORIS

b. 1901, Uman, Russia. Ed.: St. Petersburg Conservatory. Head of violin dept., Philadelphia Conservatory. Address: 51 Cedar Ave., Pleasantville, N.Y.

First performance: String Quartet No. 3 (Koutzen String Quartet, Nov. 15, New York).

Works published: Concert Piece, for 'cello and string orchestra (Elkan - Vogel, Philadelphia); Valley Forge, symphonic poem for orchestra (American Music Center, New York).

KŘENEK, ERNST

b. 1900, Vienna. Studied with Franz Schreker in Vienna. Member of music faculty, Hamline U. Address: Hamline U., St. Paul, Minn.

First performances: Ægrotavit Ezechias, motet for chorus (Hamline U. Choir, Mar. 12, St. Paul); Four Songs, on poems by Gerard Manley Hopkins, for voice and piano (J. Wagner, Apr. 25, Waco, Tex.); Piano Concerto No. 3 (Dimitri Mitropoulos and Minneapolis Symphony, Mitropoulos cond., Nov. 22, Minneapolis); The Santa Fe Time Table, for chorus and orchestra (Hamline U. Choir, Apr. 11, Chicago); Trio, for violin, clarinet, and piano (Křenek and members of Krasner Chamber Music Ensemble, Nov. 27, St. Paul).

Works published: Eight Piano Pieces (Music Press, New York); O Would I Were, canon for chorus (Music Press, New York);

Symphonic Elegy, for string orchestra (Elkan-Vogel, Philadelphia).

KREUTZ, ARTHUR

b. 1906, La Crosse, Wis. Ed.: U. of Wisconsin (B.M.); Royal Conservatory, Ghent, Belgium; Columbia U. (M.A.). Address: R.F.D. #1, Westwood, N.J.

Works published: Symphonic Blues, for orchestra (BMI, New York).

KUBIK, GAIL

b. 1914, Coffeyville, Okla. Ed.: Eastman School of Music; American Conservatory. Address: 27 W. 44 St., New York.

First performances: Camptown Races, for orchestra (members of New York Philharmonic-Symphony, Adler cond., Sept., Saratoga Springs, N.Y.); Erie Canal, for orchestra (Los Angeles Philharmonic, Wallenstein cond., Feb. 22, Los Angeles); Little Suite, for flute and two clarinets (Allen Jensen, Milton Moskowitz, and Stanley Drucker, Feb. 21, WNYC, New York); Mirror for the Sky, folk opera (Natalie Bodanya, Paul Matthen, and American Choral Singers, May 12, New York).

Works published: Little Suite, for flute and two clarinets (Hargail, New York); Suite for Piano (Hargail, New York).

LABUNSKI, FELIX

b. 1892, Ksawerynowo, Poland. Ed.: Warsaw Conservatory. Also studied

with Nadia Boulanger, Paul Dukas, and Georges Migot. Member of faculty, Cincinnati Conservatory. Address: 1228 Central Parkway, Cincinnati, O.

First performances: Song without Words, for soprano and string quintet (Virginia Howe and College String Quintet, Mar. 28, Cincinnati).

LAHMER, REUEL

b. 1912, Maple, Ontario. Ed.: Stetson U.; Westminster Choir College; Columbia U. Also studied privately with Roy Harris. Composer-in-residence at Carroll College, Waukesha, Wis. Address: 1828 Rocky Point Rd., Pewaukee, Wis.

First performances: All People That On Earth Do Dwell, for chorus (Carroll College Choir, Mar. 9, WTMS, Milwaukee); Ave Regina Gloriosa, for chorus (Carroll College Choir, Mar. 9, WTMS, Milwaukee); Folk-Fun, for flute, clarinet and piano four-hands (Carroll College Ensemble, Mar. 9, Milwaukee); The Lost Jimmie Whalen, for male chorus (U. of Wisconsin Male Chorus, April, Madison, Wis.); Prelude and Fugue, for small orchestra (U. of Wisconsin Orch., May, Madison, Wis.).

LEE, DAI-KEONG

b. 1915, Honolulu, T.H. Ed.: U. of Hawaii; Juilliard School of Music. Also studied with Roger Sessions, and with Aaron Copland at the Berkshire Music Center. Address: 601 W. 110 St., New York.

First performances: Festival Ode, for chamber orchestra (National

Sinfonietta, Bales cond., Mar. 30, Washington, D.C.); Introduction and Allegro, for 'cello and piano (Ardyth Walker and Glory Fisher, Jan. 16, New York); Sonatina, for piano (Sam Sorin, Feb. 14, WNYC, New York).

Works published: Capriccio, for band (Mills, New York); Forgetfulness, for chorus (Leeds, New York); Joyous Interlude, for band (Mills, New York); October-November, for chorus (Leeds, New York).

Awards and other honors: Albert Metz Commission (\$1,000, for a Concerto for Violin and Orchestra).

LEPLIN, EMANUEL

b. 1917, San Francisco, Calif. Ed.: U. of California. Also studied privately with Darius Milhaud. Violist with San Francisco Symphony. Address: c/o San Francisco Symphony Orchestra, War Memorial Auditorium, San Francisco, Calif.

First performance: Comedy, for orchestra (San Francisco Symphony, Monteux cond., Dec. 26, San Francisco).

LESSARD, JOHN AYRES

b. 1920, San Francisco, Calif. Ed.: Ecole Normale de Musique, Paris. Also studied privately with Nadia Boulanger. Address: Box Hill, St. James, N.Y.

First performance: Box Hill Overture (New York City Symphony, Bernstein cond., Sept. 18, New York).

LÉVY, ERNST

b. 1895, Basle, Switzerland. Ed.: Basle Conservatory. Also studied privately with Raoul Pugno. Member of faculty, Bennington College. Address: Bennington College, Bennington, Vt.

Works published: Four Folk Songs from Switzerland, for chorus (Music Press, New York); Five Pieces, for piano (Associated Music Pub., New York).

LIST, KURT

b. 1913, Vienna, Austria. Ed.: U of Vienna (Ph.D.); Vienna Conservatory. Also studied privately with Alban Berg and Anton von Webern. Address: c/o Listen Magazine, 274 Madison Ave, New York.

First performance: Isthmus Tonalis, for string quartet (Werner Lywen Quartet, Mar. 16, New York).

LIVERMAN, JOHN HUBERT

b. 1914, Columbus County, N.C. Ed.: U. of North Carolina; Columbia U. (B.S. and M.A.). Also studied with Lamar Stringfield, Harold Morris, and Wolfe. Professor of piano and theory, Alabama Polytechnic Institute. Address: Alabama Polytechnic Institute, Auburn, Ala.

First performances: American Folk Overture (Cincinnati Symphony, Goossens cond., Apr. 29, Auburn, Ala.); The Lord's Prayer, for chorus (Auburn Community Chorus, Mar. 16, Auburn, Ala.).

Works published: The Lord's Prayer, for chorus (Carl Fischer, New York).

Awards and other honors: Alabama Polytechnic Institute Commission (\$250, for American Folk Overture).

LOCKWOOD, NORMAND

b. 1906, New York. Ed.: U. of Michigan School of Music; American Academy at Rome. Also studied privately with Nadia Boulanger. Member of faculty, Columbia U. Address: Dept. of Music, Columbia U., New York.

First performance: String Quartet No. 6 (Gordon String Quartet, Mar. 2, Washington, D.C.).

Works published: Cradle Song, for chorus (Hargail, New York); Serenades, for string quartet (Music Press, New York).

LOPATNIKOFF, NIKOLAI

b. 1903, Reval, Estonia. Ed.: St. Petersburg Conservatory. Also studied with Ernst Toch, Willy Rehberg, and Hermann Grabner. Member of faculty, Carnegie Institute of Technology. Address: Carnegie Institute of Technology, Pittsburgh, Pa.

First performances: Concerto No. 2 for Piano and Orchestra (Nikolai Lopatnikoff and CBS Symphony, Berezowsky cond., Nov. 27, CBS Network); Variations and Epilogue, for 'cello and piano (Raya Garbousova, Jan. 17, New York).

Works published: Canon, for three voices (Music Press, New York).

McDONALD, HARL

b. 1899, Boulder, Col. Ed.: U. of Southern California (B.M.); U. of Redlands (D.Mus.); Leipzig Conserva-

tory. General mgr., Philadelphia Orchestra. Address: c/o Philadelphia Orchestra Asso., Girard Trust Bldg., Philadelphia, Pa.

Works published: Songs of America (Elkan-Vogel, Philadelphia).

MENASCE, JACQUES DE

b. 1905, Bad Ischl, Austria. Ed.: State Academy, Vienna. Also studied privately with Paul Pisk, Joseph Marx, Alban Berg, Emil von Sauer, and Paul Weingarten. Address: 121 W. 72 St., New York.

First performances: Concerto No. 2 for Piano and Orchestra, (Jacques Abram and National Orchestral Asso., Barzin cond., Jan. 6, New York); Lecho Dodi, for chorus and organ (Park Avenue Synagogue Choir, Puttermann dir., May 2, New York); Toccata, for piano (Ida Krehm, Oct. 18, New York).

Works published: Hebrew Melodies, for violin and piano (G. Schirmer, New York).

MENNIN, PETER

b. 1923, Erie, Pa. Ed.: Oberlin Conservatory; Eastman School of Music. Member of faculty, Juilliard School of Music. Address: 120 Claremont Ave., New York.

First performances: Sinfonia, for chamber orchestra (Eastman-Rochester Symphony, Hanson cond., May 24, Rochester); Symphony No. 3 (New York Philharmonic-Symphony, Hendl cond., Feb. 27, New York).

Works published: Folk Overture (Hargail, New York).

Awards and other honors: Commission from WHAM, Rochester, N.Y. (\$200, for Sinfonia, for chamber orchestra).

MENOTTI, GIAN-CARLO

b. 1911, Cadigiano, Italy. Ed.: Milan Conservatory; Curtis Institute of Music. Address: Capricorn, Mt. Kisco, N.Y.

First performances: Errand into Maze, ballet (Martha Graham, Feb. 2, New York); The Telephone, opera (Ballet Society, Feb. 18, New York).

Awards and other honors: Guggenheim Fellowship (\$2,500, for creative work).

MILLS, CHARLES

b. 1914, Asheville, N.C. Studied with Max Garfield, Aaron Copland, Roger Sessions, and Roy Harris. Address: 207 W. 10 St., New York.

First performances: The Christ Child, for voice and piano (André Stake, Apr. 27, New York); Sonatine for Violin and Piano (Tibor Zelig, Sept. 10, Brooklyn, N.Y.).

Awards and other honors: Commission from Hazel Griggs, pianist (\$6,000, for Concerto for Piano and Orchestra); Commission from Caroline Thomas, violinist (\$8,000 for Concerto for Violin and Orchestra).

MOHAUPT, RICHARD

b. 1904, Breslau, Germany. Ed.: U. of Breslau. Address: 321 W. 105 St., New York.

First performance: Suite from *Lysistrata* (Kansas City Philharmonic, Kurtz cond., Feb. 18, Kansas City).

MOORE, DOUGLAS

b. 1893, Cutchogue, N.Y. Ed.: Yale U. (A.B. and B.M.); Schola Cantorum, Paris. Also studied with Nadia Boulanger and Ernest Bloch. Head of music dept., Columbia U. Address: Columbia U., New York.

First performance: Symphony in A (Los Angles Philharmonic, Wallenstein cond., Jan. 16, Los Angeles).

Works published: *Not This Alone*, for voice and piano (G. Schirmer); *Symphony in A* (G. Schirmer, New York).

Awards and other honors: Commission from Juilliard School (\$500, for Quintet for Clarinet and Strings).

MORRIS, HAROLD

b. 1890, San Antonio, Tex. Ed. U. of Texas (B.A.); Cincinnati Conservatory. Address: 299 Riverside Dr., New York.

First performance: Sonata No. 3 for Piano (Harold Morris, May, Detroit).

NORTH, ALEX

b. 1910, Chester, Pa. Ed.: Juilliard School of Music; Moscow Conservatory. Also studied privately with Ernst Toch and Aaron Copland. Address: 265 Riverside Dr., New York.

First performances: *Morning Star*, cantata (Lynn Murray

Singers, Oct. 28, New York); *Negro Mother*, cantata (Negro Singers, Mar. 16, New York); *Revue for Clarinet and Orchestra* (Benny Goodman and New York City Symphony, Bernstein cond., Nov. 18, New York).

Works published: *The Hither and Thither of Danny Dither*, for voice and piano (Edward B. Marks, New York).

OLDBERG, ARNE

b. 1874, Youngstown, O. Studied with Wilhelm Middelschulte, Theodor Leschetizky and Joseph Rheinberger.

First performance: Concerto for Violin and Orchestra (John Weicher, Chicago Symphony, Defauw cond., Nov. 7, Chicago).

PALMER, ROBERT

b. 1915, Syracuse, N.Y. Ed.: Eastman School of Music. Also studied with Aaron Copland at Berkshire Music Center and privately with Roy Harris. Member of faculty, Cornell U. Address: 322 Highland Road, Ithaca, N.Y.

First performances: String Quartet No. 2 (Walden String Quartet, Jan. 12, New York); *Toccata Ostinato*, for piano (Claudio Arrau, Oct. 20, New York).

PERISCHETTI, VINCENT

b. 1915. Philadelphia, Pa. Ed.: Combs College of Music (B.M.); Curtis Institute of Music; Philadelphia Conservatory (M.Mus. and D.Mus.). Also studied with Roy Harris at Colorado College. Head of music dept., Philadelphia Conservatory. Address: 307 S. Camac St., Philadelphia, Pa.

First performances: The Hollow Men, for orchestra (German-town Symphony, Dec. 12, Philadelphia); Words before Spring, for voice and piano (Rafael Dru-can, Nov. 22, Philadelphia).

Works published: Canons for Voices (Music Press, New York); Poems for Piano (Elkan-Vogel, Philadelphia).

PHILLIPS, BURRILL

b. 1907, Omaha, Neb. Ed.: Eastman School of Music (B.Mus., and M. Mus.). Member of faculty, Eastman School of Music. Address: 82 Richmond St., Rochester, N.Y.

First performances: Scena, for small orchestra (Eastman-Rochester Symphony, Hanson cond., May 1, Rochester); Sinfonia, for 'cello and piano (Carl Stern, Feb. 18, New York); Sonata for Violin and Piano (Howard Boatwright and Frank Harrison, Sept. 14, Saratoga Springs, N.Y.); Tom Paine Overture (NBC Symphony, Wallenstein cond., May 15, New York).

Awards and other honors: Commission from WHAM, Rochester, N.Y. (\$200, for Scena, for small orchestra).

PISK, PAUL AMADEUS

b. 1893, Vienna, Austria. Ed.: U. of Vienna. Also studied with Julius Epstein, Franz Schreker, Arnold Schoenberg, and Guido Adler. Member of faculty, Redlands U. Address: 205 W. Fern Ave., Redlands, Calif.

First performances: Bucolic Suite, for string orchestra (mem-

bers of New York Philharmonic-Symphony, Adler cond., Sept 10, Saratoga Springs, N.Y.); Duo for Violin and Piano (A. and B. Feinland, May, Panama); Phantasy for Clarinet and Piano (May, Vienna); Sketch, for piano (Paul Pisk, Feb. 19, KPRO, California).

Works published: Carribeania, for piano (Edward B. Marks, New York); The Dark Hills, for women's chorus (Delkas, Los Angeles); The Voice of God, for women's chorus (Delkas, Los Angeles).

PISTON, WALTER

b. 1894, Rockland, Me. Ed.: Mass. School of Art; Harvard U. (B.A.); Ecole Normale, Paris. Author of *Principles of Harmonic Analysis* (1933); *Counterpoint* (1947). Professor of music, Harvard U. Address: 127 Somerset St., Belmont, Mass.

First performance: String Quartet No. 3 (Walden String Quartet, May 1, Cambridge, Mass.).

Works published: Divertimento for Nine Instruments (BMI, New York); Quintet for Flute and String Quartet (Arrow Music Press, New York).

PORTER, QUINCY

b. 1897, New Haven, Conn. Ed.: School of Music, Yale U.; Schola Cantorum, Paris. Professor of music, Yale U. Address: 266 Bradley St., New Haven, Conn.

First performance: Sonata for French Horn and Piano (Willem Valkenier, Sept. 15, Saratoga Springs, N.Y.).

Works published: Canons (Music Press, New York); Four Pieces, for violin and piano (Music Press, New York).

POWELL, JOHN

b. 1882, Richmond, Va. Ed.: U. of Virginia (B.A.). Also studied with Theodor Leschetizky and Karl Navratil.

First performance: Symphony in A (Detroit Symphony, Krueger, cond., Apr. 23, Detroit).

POWERS, MAXWELL

b. 1911, Cleveland, O. Ed.: Ohio Northern U.; Cincinnati Conservatory of Music; Cleveland Institute of Music; Bennington School of the Arts. Director, Greenwich House Music School, New York. Address: 333 Central Park W., New York.

First performances: Caprice (Sonja Gurewich, Jan., WNYC, New York); Gigue, for piano (Vivien Harvey, Jan., WNYC, New York); Scherzo, for trio (Sagul Trio, Dec., New York); Sonata No. 3, for piano (Lionel Nowak, Dec. 13, New York); Taking Leave of a Friend, for voice and piano (Inez Berti, Apr., New York).

READ, GARDNER

b. 1913, Evanston, Ill. Ed.: School of Music, Northwestern U.; National Music Camp; Eastman School of Music. Member of faculty, Cleveland Institute of Music. Address: Cleveland Institute of Music, Cleveland, O.

First performances: A Bell Overture, for orchestra (Cleveland

Orchestra, Ringwall cond., Dec. 22, Cleveland); De Profundis, for organ and horn (E. Power Biggs and Harold Meek, Nov. 17, Cambridge, Mass.). Music for Piano and Strings (Leonard Shure and CBS Symphony, Saidenberg cond., Feb. 12, CBS network); Three Songs for baritone and piano (Mordecai Bauman, Dec. 11, Cleveland). Threnody, for flute and orchestra (Joseph Mariano and Eastman-Rochester Symphony, Hanson cond., Oct. 21, Rochester).

Works published: Six Intimate Moods, for violin and piano (Carl Fischer, New York).

RIEGGER, WALLINGFORD

b. 1885, Albany, Ga. Ed.: Institute of Musical Art; Berlin Hochschule (B.Mus.); Cincinnati Conservatory (D.Mus.). Address: 506 W. 113 St., New York.

Works published: Dichotomy, for chamber orchestra (New Music Edition, New York); New and Old, twelve pieces for the piano (Boosey & Hawkes, New York); String Quartet No. 1 (Arrow Music Press, New York).

Awards and other honors: Commission from Alice M. Ditson Fund (\$1,000, for a symphony).

ROGERS, BERNARD

b. 1893, New York. Ed.: Institute of Musical Art; Cleveland Institute of Music. Member of faculty, Eastman School of Music. Address: 3184 Elmwood Ave., Rochester, N.Y.

First performances: *Amphytrion*, overture for orchestra (Juilliard Orchestra, Johnson cond., Mar. 10, New York); *The Warrior*, opera (Metropolitan Opera Association, Jan. 11, New York).

Works published: Characters from Hans Christian Andersen (Elkan - Vogel, Philadelphia); *Elegy for F. D. Roosevelt* (Elkan-Vogel, Philadelphia).

Awards and other honors: Elected member, National Institute of Arts and Letters.

SAMINSKY, LAZARE

b. 1882, Odessa, Russia. Ed.: St. Petersburg Conservatory, St. Petersburg U. Address: 24 Central Ave., Rye, N.Y.

First performance: *A Sonnet of Petrarch*, for three voices and instrumental ensemble (Three Choirs Festival, Mar. 28, New York).

Works published: Anthology of Hebrew Traditional Songs, for voice and piano (Bloch Publishing Co., New York).

SANJUAN, PEDRO

b. San Sebastian, Spain, 1888. Ed.: National Conservatory, Madrid. Member of faculty, School of Music, Converse College, Spartanburg, S.C. Address: Converse College, School of Music, Spartanburg, S.C.

First performance: *Yoruba Song* (Eastman School Symphony Band, Fennell cond., May 3, Rochester).

Works published: *Caribbean Sketch* (Leeds, New York); *Ritual* (Leeds, New York).

SCHNABEL, ARTUR

b. 1882, Lipnik, Carinthia. Studied with Theodor Leschetizky. Concert pianist.

First performance: *Symphony No. 1* (Minneapolis Symphony, Mitropoulos cond., Dec. 13, Minneapolis).

SCHOENBERG, ARNOLD

b. 1874, Vienna. Ed.: Viennese public schools. Also studied privately with Anton Zemlinsky.

Awards and other honors: Special Award of Merit by the American Academy and National Institute of Arts and Letters (\$1,000, given "to an eminent foreign artist, composer or writer living in America.")

SCHUMAN, WILLIAM

b. 1910, New York. Studied privately with Max Persin, Charles Haubiel, and Roy Harris. President, Juilliard School of Music. Address: 241 Elk Avenue, New Rochelle, N.Y.

First performance: *Night Journey*, ballet (Martha Graham, May 3, Cambridge, Mass.).

SCOTT, TOM

b. 1912, Campellsburg, Ky. Ed.: U. of Kentucky. Also studied privately with Dwight Anderson and Harrison Kerr. Address: 53 W. 53 St., New York.

First performances: *Ballad of the Harp Weaver*, for narrator, harpist, chorus, and string quartet.

tet (Doris Johnson, Tom Scott, Teachers College Choir, and string quartet, Feb. 22, New York); Salangadou, for voice and piano (Mona Paulee, Jan., New York); Symphony No. 1 (Eastman-Rochester Symphony, Hanson cond., Oct. 22, Rochester).

Works published: Down the Wind, for orchestra (Words and Music, New York).

SESSIONS, ROGER

b. 1896, Brooklyn, N.Y. Ed.: Harvard U. (B.A.); Yale School of Music. Also studied privately with Ernest Bloch. Head of music dept., U. of California, Berkeley, Calif. Address: U. of California, Berkeley, Calif.

First performances: Sonata No. 2, for piano (Andor Foldes, Mar. 16, New York); Symphony No. 2 (San Francisco Symphony, Monteux cond., Jan. 9, San Francisco); Trial of Lucullus, opera (students of U. of California, Apr. 18, Berkeley, Calif.).

SHEPHERD, ARTHUR

b. 1880, Paris, Idaho. Ed.: New England Conservatory. Professor of music, Western Reserve U., Cleveland, O. Address: Western Reserve U., Cleveland, O.

First performances: Fantasy on Down East Spirituals (Indianapolis Symphony, Sevitzky cond., Nov. 2, Indianapolis); Quartet No. 3, for strings (Philharmonic Quartet, Apr. 22, Cleveland).

Works published: Drive On, for baritone solo and mixed chorus (C. C. Birchard, Boston).

SIEGMESTER, ELIE

b. 1909, New York. Ed.: Columbia U. (B.A.); Juilliard School of Music. Address: 4924-17 Ave., Brooklyn, N.Y.

First performances: Prairie Legend, for orchestra (New York Philharmonic-Symphony, Stokowski cond., Jan. 18, New York); Sunday in Brooklyn, for piano (Bernardo Segall, Feb. 16, Brooklyn, N.Y.); A Tooth for Paul Revere (High School of Music and Art, Nov. 22, New York).

Works published: American Legends, for voice and piano (Edward B. Marks, New York); Sunday in Brooklyn, for piano (Edward B. Marks, New York); Western Suite, for orchestra (Associated Music Publishers, New York).

SLONIMSKY, NICOLAS

b. 1894, St. Petersburg, Russia. Ed.: St. Petersburg Conservatory. Author of *Music Since 1900* (1937); *Music of Latin America* (1945); *The Road to Music* (1947); *Thesaurus of Scales and Melodic Patterns* (1947). Address: 238 Hemenway St., Boston, Mass.

Works published: Five Advertising Songs, for voice and piano (Axelrod Pub., Providence, R.I.); Gravestones at Hancock, N.H., cycle of six songs for voice and piano (Axelrod Pub., Providence, R.I.).

SMIT, LEO

b. 1921, Philadelphia Pa. Studied with José Iturbi. Concert pianist. Address: 101 W. 78 St., New York.

First performances: Virginia Sampler, ballet (Ballet Russe de Monte Carlo, Mar. 4, New York); V-Shum-Roo, for chorus and organ (Park Avenue Synagogue Choir, Putterman dir., May 2, New York).

SMITH, DAVID STANLEY

b. 1877, Toledo, O. Ed.: Yale U. (B.A.). Also studied privately with Ludwig Thuille and Charles Widor. Professor emeritus of music, Yale U. Address: Fairgrounds Road, Woodbridge, Conn.

First performance: Sonata No. 2 in D minor, for violin and piano (Hugo Kortschak and Bruce Simmonds, Oct. 17, New Haven, Conn.).

STILL, WILLIAM GRANT

b. 1895, Woodville, Miss. Ed.: Oberlin Conservatory. Also studied with George Chadwick and Edgard Varèse. Address: 3670 Cimarron St., Los Angeles, Calif.

First performance: Pastorela, for violin and piano (Louis Kaufman, Mar. 14, New York).

Works published: From the Black Belt, for orchestra (Carl Fischer, New York); Pastorela, for violin and piano (Witmark, New York); Songs of Separation, for voice and piano (Delkas, Los Angeles).

TAYLOR, DEEMS

b. 1885, New York. Ed.: New York U. (B.A.). Also studied privately with O. Coon. Author of *Of Men and Music* (1937); *The Well Tempered*

Listener (1940). Address: c/o ASCAP, 30 Rockefeller Plaza, New York.

First performance: Elegy, for orchestra (Indianapolis Symphony, Sevitzky cond., Dec. 12, Indianapolis).

THOMSON, VIRGIL

b. 1896, Kansas City, Mo. Ed.: Harvard U. Also studied with Heinrich Gebhard, Rosario Scalero, and Nadia Boulanger. Music critic of New York *Herald Tribune*. Address: 222 W. 23 St., New York.

First performances: Scenes from the Holy Infancy, for chorus (Holyoke Glee Club, Dec. 17, New York); The Mother of Us All, opera (Columbia U. Theater Associates, May 7, New York).

TOCH, ERNST

b. 1887, Vienna, Austria. Ed.: U. of Vienna. Also studied privately with Willy Rehberg. Address: 811 Franklin St., Santa Monica, Calif.

First performances: Poems to Martha, for baritone and strings (William Gephart and members of New York Philharmonic-Symphony, Adler cond., Sept. 10, Saratoga Springs, N.Y.); String Quartet, Op. 70 (Paganini Quartet, Dec. 18, Los Angeles).

Works published: Overture, for orchestra (Delkas, Los Angeles); Piano Pieces, Op. 68 (Associated Music Publishers, New York); Piano Pieces, Op. 69 (Delkas, Los Angeles); Piano Quintet, Op. 64 (Delkas, Los Angeles); String Quartet, Op. 70 (Delkas, Los Angeles).

WAGNER, JOSEPH

b. 1900, Springfield, Mass. Ed.: New England Conservatory; Boston U. College of Music. Also studied with Alfredo Casella, Felix Weingartner, Pierre Monteux, and Nadia Boulanger. Assistant professor of music, Brooklyn College, Brooklyn, N.Y. Address: 622 W. 113 St., New York.

First performances: Ballad of Brotherhood, for chorus (NACC, Swing cond., Feb. 16, WNYC, New York); Festival Processions, for orchestra (Columbus Philharmonic, Solomon cond., Dec. 16, Columbus, O.); From the Monadnock Region, suite for piano (Richard Tetley-Kardos, Feb. 20, WNYC, New York).

Works published: Dance Diversissement (Edward B. Marks, New York); Four Landscapes (Edition Musicus, New York); From the Monadnock Region, suite for piano (Edition Musicus, New York); Radio City Snapshots (Mills, New York).

WALD, MAX

b. 1889, Litchfield, Ill. Studied with W. Keller, A. O. Anderson, and Vincent d'Indy. Member of faculty, Chicago Musical College, Chicago, Ill.

First performance: In Praise of Pageantry, for orchestra (Chicago Symphony, Defauw cond., Oct. 31, Chicago).

WEAVER, POWELL

b. 1890, Clearfield, Pa. Ed.: Institute of Musical Art. Also studied with Pietro Yon, Ottorino Respighi, and Edward D. Dethier. Address: 5535 Central St., Kansas City, Mo.

Works published: Assurance, for voice and piano (Galaxy, New York); Copper County, sketches for organ (H. W. Gray, New York); Now the Day Is Over, anthem for chorus (Galaxy, New York).

WEILL, KURT

b. 1900, Dessau, Germany. Ed.: Berlin Hochschule. Address: New City, N.Y.

First performance: Street Scene, musical drama (Playwrights Company, Dec. 16, Philadelphia).

Works published: Street Scene (Chappell & Co., New York).

WEINBERG, JACOB

b. 1879, Odessa, Russia. Ed.: Moscow Conservatory. Also studied privately with Theodor Leschetizky. Address: 135 W. 84 St., New York.

First performances: Haganah, for chorus (United Choirs, Low cond., Mar. 15, New York); The Story of the World, for chorus (United Choirs, Low cond., Mar. 15, New York).

Works published: Hymns and Songs, for voice and piano (Bloch Publishing Co., New York).

WHITE, PAUL

b. 1895, Bangor, Me. Ed.: New England Conservatory. Also studied privately with Eugène Ysaye and Eugene Goossens. Member of faculty, Eastman School of Music. Address: Eastman School of Music, Rochester, N.Y.

Works published: *Idyl*, for orchestra (Elkan-Vogel, Philadelphia).

WOLPE, STEFAN

b. 1902, Berlin, Germany. Ed. Berlin Hochschule. Address: 412 W. 110 St., New York.

First performances: *Passacaglia*, for piano (Irma Wolpe, May 14,

New York); *Two Songs*, for voice and piano (Ingrid Kypinski, Feb. 4, New York).

Works published: *Passacaglia*, for piano (New Music Edition, New York); *Pastorale*, for piano (Delkas, Los Angeles); *Three Songs*, for voice and piano (Transcontinental Music, New York).

Orchestras

THE LISTING that follows is based on detailed questionnaires that were submitted to orchestras throughout the country. Orchestras that are connected with schools or colleges, or that are entirely non-professional, and community orchestras having a season of less than three regular concerts have been omitted from this tabulation. All dates of performances fall within the calendar scope of this Yearbook, i.e.: September 1946 to May 1947, inclusive. When an orchestra on tour appears more than once in a city, or when a guest soloist appears more than once with an orchestra, the number of performances is indicated within parentheses. In many cases, the seating capacity of auditoriums is also included. Figures following the name of an orchestra indicate the number of its personnel. The symbol (*) is used where questionnaires were not returned to the Yearbook in time for publication.

ALBANY, N.Y.

***ALBANY SYMPHONY ORCHESTRA** (87)

Est. 1932. Ole Windingstad, mus.
dir. Joseph Klein, mgr. 82 State
St., Albany.

ALBUQUERQUE, N.M.

***ALBUQUERQUE CIVIC SYMPHONY**
ORCHESTRA (55)

Kurt Frederick, mus. dir. Roy E.
Thompson, pres. P.O. Box 605,
Albuquerque.

ALTOONA, PA.

ALTOONA CIVIC SYMPHONY (85)

Est. 1929. Russell Gerhart, mus.
dir. M. C. Gerhart, mgr. 914
28th Ave., Altoona.

5 subscription concerts in Jaffa
Mosque (3,500): Thurs. evgs.
Season opened Oct. 25.

2 special concerts: 1 Pop concert,
1 Brotherhood Week commu-
nity concert.

Guest soloists: Grace Casta-
gnetta, pianist; Dougherty and
Ruzicka, duo-pianists; Mischa
Mischakoff, violinist; Ruth Fre-
eman, flutist; Doris Stockton, ma-
rimbist.

AMARILLO, TEX.***AMARILLO PHILHARMONIC ORCHESTRAL ASSOCIATION**

Robert Louis Barron, mus. dir.
Mrs. Howard Lynch, mgr. 109
E. 9th St., Amarillo.

5 subscription concerts; 1 Pop
concert.

Guest soloists: Margaret Speaks,
soprano; Lawrence Tibbett, baritone;
Rudolph Ganz, Margaret Harris Hainhy,
pianists; Robert Louis Barron, violinist;
Lois Bannerman, harpist.

ANN ARBOR, MICH.**ANN ARBOR CIVIC ORCHESTRA (50)**

Est. 1934. Joseph E. Maddy, mus.
dir. Warren E. Ketcham, asso.
cond. Philip O. Potts, mgr. West
Engineering Bldg., Ann Arbor.

2 concerts in Ann Arbor High
School Auditorium (1,000):
Dec. 19, Feb. 12. 1 concert in
University Union (600): May
18.

3 concerts on tour: Willow Vil-
lage, Mich.; Clinton, Mich.; East
Lansing, Mich.

ATLANTA, GA.***ATLANTA SYMPHONY ORCHESTRA**

Henry Sopkin, mus. dir.

AUSTIN, TEX.**AUSTIN SYMPHONY ORCHESTRA (65)**

Est. 1938. Hendrick J. Buyten-
dorp, mus. dir. Tom M. Johnson,
mgr. 1412 Lavaca, Austin.

6 subscription concerts in Hogg
Auditorium (1,323): Fri. evgs.
Season opened Nov. 15.

2 special concerts: youth, Sun.
afts.

Guest conductor: Bernard Fitz-
gerald.

Guest soloists: Frederick Jagel,
tenor; Teresita and Emilio Osta,
Spanish dancer and pianist;
Apollo Boys Choir.

BALTIMORE, MD.**BALTIMORE SYMPHONY ORCHESTRA (85)**

Est. 1916. Reginald Stewart, mus.
dir. Ilya Schkolnik, asst. cond.
C. C. Cappel, mgr. 1112 Fidelity
Bldg., Baltimore 1.

20 subscription concerts in Lyric
Theater (2,650): 12 midweek
evgs., 8 Sun. evgs. Season opened
Oct. 30.

14 special concerts: 12 young
people's concerts in public school
auditoriums, 2 broadcasts over
NBC ("Orchestras of the Na-
tion").

36 concerts on tour, including:
Ottawa, Canada; Kingston, Can-
ada (2); New Bedford, Mass.;
Fall River, Mass.; Worcester,
Mass.; Providence, R.I.; Cornell
University at Ithaca, N.Y.; Col-
gate University at Hamilton,
N.Y.; Elmira, N.Y. (2); New
York, N.Y.; Salisbury, N.C.;

Asheville, N.C.; Beckley, W. Va.; Welch, W. Va.; Morgantown, W. Va.; Clarksburg, W. Va.; Ashland, Ky.; Steubenville, Ohio; Greensburg, Pa.; Annapolis, Md.; Frederick, Md.; Hagerstown, Md. (2); Salisbury, Md.; Wilmington, Del. (2); West Chester, Pa.; Washington, D.C.

Guest conductor: José F. Vásquez.

Guest soloists: Igor Gorin, Martial Singher, baritones; Robert Casadesus, Byron Janis, pianists; Bartlett and Robertson, duo-pianists; Jascha Heifetz, Yehudi Menuhin, Isaac Stern, Patricia Travers, violinists.

World premières: Pantomime, by Lukas Foss (Nov. 13); Overture, by Walter Spencer Huffman, Jr. (Jan. 8).

BANGOR, ME.

BANGOR SYMPHONY ORCHESTRA (70)

Est. 1896. Adelbert Wells Sprague, dir. Symphony House, Bangor.

5 subscription concerts in Bangor City Hall (1,200): midweek evgs. Season opened Oct. 23.

1 special concert: University of Maine Memorial Gymnasium.

Guest soloists: Dorothy MacNeil, soprano; Doris Doe, contralto; Marian Burroughs, violinist.

BATTLE CREEK, MICH.

BATTLE CREEK SYMPHONY ORCHESTRA (62)

Est. 1899. Raymond Gould, dir. and mgr. Roger Parkes, asst. cond. 427 Capital Ave., S.W., Battle Creek.

4 subscription concerts in Kellogg Auditorium (2,300): Sun. afsts. Season opened Nov. 3.

Guest soloists: Joseph Laderoute, tenor; Grace Castagnetta, pianist.

BOSTON, MASS.

BOSTON SYMPHONY ORCHESTRA (112)

Est. 1881. Serge Koussevitzky, mus. dir. Richard Burgin, asso. cond. George E. Judd, mgr. Symphony Hall, Boston 15.

66 subscription concerts in Symphony Hall: 24 Fri. afsts., 24 Sat. evgs., 6 Sun. afsts., 6 Tues. evgs., 6 Wed. afsts. (youth). Season opened Oct. 4.

Special concerts: 1 pension fund concert; 26 broadcasts over ABC.

48 concerts on tour: Harvard University at Cambridge, Mass. (6); Providence, R.I. (5); New York, N.Y. (11); Brooklyn, N.Y. (5); Pittsburgh, Pa. (2); Cleveland, Ohio; Toledo, Ohio; Chicago, Ill. (2); Milwaukee, Wis.; Ann Arbor, Mich.; Detroit, Mich.; Rochester, N.Y.; Yale University at New Haven, Conn. (3); New London, Conn.; Washington, D.C., Hartford,

Conn. (2); White Plains, N.Y.; Smith College at Northampton, Mass.; Philadelphia, Pa.; Newark, N.J.

Guest conductors: Leonard Bernstein (14), Camargo Guarneri (2), Charles Muench (3). Bruno Walter (12).

Guest soloists: Ellabelle Davis (7), Desi Halban (3), Frances Yeend (3), sopranos; Eunice Alberts (2), Carol Brice (4), contraltos; Joseph Laderoute (2), tenor; James Pease (2), basso; Rudolf Firkusny (2), Lukas Foss (2), Myra Hess (5), Luise Vosgerchian (2), pianists; Richard Burgin (2), Jascha Heifetz (2), Erica Morini (2), Ruth Posselt (3), violinists; Jascha Veissi (5), violist; Jean Bedetti (2), Gregor Piatigorsky (2), 'cellists; Georges Laurent (2), flutist; E. Power Biggs (2), organist; Bernard Zighera (2), harpist; Erwin Bodky (2), harpsichordist.

World premières: Symphony No. 3, by Aaron Copland (Oct. 18); Song of Songs, Biblical cantata for soprano solo and orchestra, by Lukas Foss (with Ellabelle Davis, March 7); Celebration, Variations on a Theme by Howard Hanson, by Roy Harris (Oct. 25); Symphony No. 2, by Darius Milhaud (Dec. 20).

American premières: Symphony, by Camargo Guarneri (Nov. 29); Symphony for Strings, by Arthur Honegger (Dec. 27); Sonata a Due, for violin, 'cello and strings, by Maurice Jaubert

(Dec. 27); Metamorphosen, by Richard Strauss (Jan. 3).

BREMERTON, WASH.

*BREMERTON SYMPHONY

Walter C. Welke, mus. dir. L. McPhee, mgr. 1100 15th St., Bremerton.

BRIDGEPORT, CONN.

CONNECTICUT SYMPHONY ORCHESTRA (80)

Est. 1947. Daniel Saidenberg, mus. dir. Louis J. Standish, Jr., mgr. 50 Fairfield Ave., Bridgeport.

3 concerts in Klein Memorial Hall (1,500): Wed. evgs. Season opened Feb. 26.

Guest soloists: Dorothy Powers, violinist; Mitchell Miller, oboist.

BUFFALO, N.Y.

BUFFALO PHILHARMONIC ORCHESTRA SOCIETY, INC. (82)

Est. 1934. William Steinberg, mus. dir. Rudolph Doblin, asst. mus. dir. Robert E. MacIntyre, mgr. Kleinhans Music Hall, The Circle, Buffalo 1.

42 subscription concerts in Kleinhans Music Hall (2,839): 10 Tues. evgs., 20 Fri. evgs. (Pop), 12 Wed. afts. (children). Season opened Nov. 19.

5 concerts on tour: Alliance, Ohio; Sydney, Ohio; Auburn, N.Y.; Elmira, N.Y.; Toronto, Canada.

Guest conductors: Leo Mueller, Igor Stravinsky.

Guest soloists: Rose Bampton, soprano; Herta Glaz, contralto; James Pease, bass-baritone; Menahem Pressler, Rudolf Serkin, pianists; Jascha Heifetz, violinist.

BURBANK, CALIF.

*BURBANK SYMPHONY ORCHESTRA

Leo Damiani, mus. dir. Season opened Sept. 15.

CANTON, OHIO

*CANTON SYMPHONY ORCHESTRA

Richard Oppenheim, mus. dir. James Aungst, mgr. 315 N. Market Ave., Canton.

CEDAR RAPIDS, IOWA

*CEDAR RAPIDS SYMPHONY ORCHESTRA

Est. 1921. Joseph H. Kitchen, mus. dir. J. W. Stoddard, mgr. 331 14th St., S.E., Cedar Rapids.

CHAPEL HILL, N.C.

NORTH CAROLINA SYMPHONY ORCHESTRA (60)

Est. 1939. Benjamin F. Swalin, mus. dir. Albin Pikutis, bus. rep. P.O. Box 1111, Chapel Hill.

115 concerts on tour in 58 communities of the state: 56 evg. concerts and 59 free children's concerts in various schools and municipal auditoriums. Season opened Feb. 17.

19 special concerts: 1 for State Legislature; 18 broadcasts.

Guest soloists: Amelia Cardwell (2), Jane Sullivan, sopranos; Mary Helen zum Brunnen (2), contralto; Robert Gale, Winifred MacBride, pianists; Theodora Mantz, Sylvia Wasser (8), violinists; Lorne Monroe (3), 'cellist.

World premières: Lament, from Suite in Miniature by Spencer (March 5); Suite for Strings, by Thad Jones (March 11).

CHARLESTON, S.C.

CHARLESTON SYMPHONY ORCHESTRA (65)

Est. 1936. J. Albert Fracht, mus. dir. Maud Winthrop Gibbon, ingr. 97 Rutledge Ave., Charleston 16.

6 subscription concerts in Memminger Auditorium (1,040): 3 Mon. evgs., 3 Tues. evgs. Dress rehearsals, Sat. evgs., open free to school children.

2 special concerts: Spring Music Festival, April 23, and special broadcast for Easter sunrise services.

Guest soloists: Lillian Andersen, soprano; Carolyn Powell, pianist; Philip Sklar, contrabass; Martha Scherer, English horn.

CHARLESTON, W. VA.

CHARLESTON SYMPHONY ORCHESTRA (78)

Est. 1939. Antonio Modarelli, mus. dir. Mrs. Helen M. Thomp-

son, ex. sec. P.O. Box 2292,
Charleston 28.

15 subscription concerts in Shrine
Mosque (1,200): 5 Sat. evgs., 5
Sun. afts., 5 Mon. evgs. Half of
each Sun. concert broadcast lo-
cally. Season opened Nov. 2.

2 special concerts in Municipal
Auditorium (3,500): 1 sponsored
by Junior Chamber of Com-
merce, 1 students' concert.

Guest soloists: Lucius Metz (3),
tenor; Roy Hamlin Johnson, Jr.
(3), pianist; Harry Hoffman (3),
French horn.

World premières: Ode to Lin-
coln, by Antonio Modarelli
(May 3).

CHARLOTTE, N.C.

*CHARLOTTE SYMPHONY (70)

Est. 1941. Guy Hutchins, mus.
dir. H. E. Gaffney, mgr. 210
N. College St., Charlotte.

CHICAGO, ILL.

CHICAGO SYMPHONY ORCHESTRA (97)

Est. 1891. Désiré Defauw, mus.
dir. George A. Kuyper, mgr. 220
S. Michigan Ave., Chicago 4.

96 subscription concerts in Or-
chestra Hall (2,582): 28 Thurs.
evgs., 28 Fri. afts., 12 Tues. afts.,
16 Sat. evgs. (Pop), 12 Tues. afts.
(young people). Season opened
Oct. 3.

Special concerts: broadcasts over
WCFL, Wed. evgs.

31 concerts on tour: Milwaukee,
Wis. (10); Madison, Wis. (2);
Peoria, Ill.; Green Bay, Wis.;
Ishpeming, Mich.; State Teach-
ers College at Superior, Wis.;
University of Minnesota at Min-
neapolis; University of Illinois at
Urbana; St. Louis, Mo.; Mem-
phis, Tenn.; Nashville, Tenn.;
Louisville, Ky.; University of
Michigan at Ann Arbor; Akron,
Ohio; Hamilton, Canada; Buf-
falo, N.Y.; Detroit, Mich.; Mun-
cie, Ind.; Purdue University at
Lafayette, Ind. (2); South Bend,
Ind.

Guest conductors: Fritz Busch
(3), Tauno Hannikainen (6),
Charles Muench (5), George
Szell (5), Bruno Walter (2).

Guest soloists: Desi Halban (2),
Camilla Williams (2), sopranos;
Jennie Tourel (2), mezzo-so-
prano; Raoul Jobin (2), tenor;
Martial Singher (2), baritone;
Robert Casadesus (3), Rudolf
Firkusny (2), Leon Fleisher (3),
Myra Hess (2), William Kapell
(3), Muriel Kerr (3), Witold
Malczynski (3), Guiomar Nov-
aes (3), pianists; Mischa Elman
(2), Jascha Heifetz (2), Erica
Morini (3), Miriam Solovieff
(2), Tossy Spivakovsky (3),
Jacques Thibaud (2), John Wei-
cher (2), violinists; Milton Pre-
ves, violist; Dudley Powers, 'cell-
ist; Mendelssohn Club (2).

World premières: Sinfonietta, by
Marcel Poot (Oct. 22); In Praise
of Pageantry, by Max Wald
(Oct. 31); Violin Concerto, by

Arne Oldberg (with John Weicher, Nov. 7).

American premières: Chorale and Variations in B minor by César Franck, transcribed by Désiré Defauw (Oct. 3).

CHICAGO WOMEN'S SYMPHONY ORCHESTRA

Est. 1925. Guest conductors. Herman Felber, asso. cond. Samuel Harrington, mgr. 410 S. Michigan Ave., Chicago 5.

6 subscription concerts in Orchestra Hall (2,582). Season opened Dec. 20.

Guest soloists: Elizabeth Brown, Henrietta Chase, Ellabelle Davis, Carole Stafford, George Tozzi, vocalists; Leonard Bernstein, Florence Henline, Leonard Pennario, pianists; Georges Enesco, violinist.

Guest conductors: Leonard Bernstein, Georges Enesco, Leo Kopp (2), Izler Solomon (2).

CINCINNATI, OHIO

CINCINNATI SYMPHONY ORCHESTRA (86)

Est. 1895. Eugene Goossens, mus. dir. J. M. O'Kane, mgr. 1106 First National Bank Bldg., Cincinnati.

50 subscription concerts in Cincinnati Music Hall (3,460): 14 Fri. afts., 6 Sun. afts., 20 Sat. evgs., 5 Sun. afts. (Pop), 5 Tues. afts. (young people). Season opened Oct. 11.

86 concerts on tour: Louisville, Ky. (6); Lexington, Ky. (2); Piqua, Ohio; Mansfield, Ohio; Elkhart, Ind.; Freeport, Ill.; Dubuque, Iowa (2); Cedar Falls, Iowa (2); Chicago, Ill.; Middletown, Ohio (2); Paducah, Ky.; Oxford, Miss. (2); Little Rock, Ark.; Springfield, Mo.; Joplin, Mo.; Tulsa, Okla.; Enid, Okla.; Stillwater, Okla.; Shreveport, La.; Alexandria, La.; Port Arthur, Tex.; Lake Charles, La.; Baton Rouge, La.; Meridian, Miss.; Selma, Ala.; Columbus, Miss.; Mobile, Ala.; Florence, Ala.; Oxford, Ohio; Bluefield, W. Va. (2); Winston-Salem, N.C.; Greensboro, N.C. (2); Danville, Va.; Charlotte, N.C.; Augusta, Ga.; Charleston, S.C.; Savannah, Ga.; Jacksonville, Fla.; Tampa, Fla.; St. Petersburg, Fla.; Lakeland, Fla.; Ocala, Fla.; Orlando, Fla.; Tallahassee, Fla.; Thomasville, Ga.; Columbus, Ga.; Macon, Ga. (1); West Point, Ga.; Auburn, Ala.; Rome, Ga.; Bristol, Tenn.

Guest conductors: Leonard Bernstein (2), Vladimir Golschmann (2), Thor Johnson (6), Efrem Kurtz (2), Charles Muench (2), Paul Paray (8). (For Pop concerts: Morton Gould, André Kostelanetz, Oscar Straus.)

Guest soloists: Janine Micheau, Eleanor Steber, sopranos; Lanny Ross, tenor; Donald Dickson, baritone; Salvatore Baccaloni, basso; Alexander Brailowsky, John Quincy Bass, Josć Iturbi,

William Kapell, Oscar Levant, Eugene List, Rudolf Serkin, pianists; Zino Francescatti, Jascha Heifetz, Patricia Travers, violinists; Western College Choir.

American première: Suite from the ballet, *Corrobboree*, by John Antill (Nov. 23).

CLEVELAND, OHIO

CLEVELAND ORCHESTRA (94)

Est. 1918. George Szell, mus. dir. Rudolph Ringwall, asso. cond. Carl J. Vosburgh, mgr. Severance Hall, Cleveland 6.

75 subscription concerts in Severance Hall (1,800): 20 Thurs. evgs., 20 Sat. evgs., 13 Sun. afts. (twilight), 22 children's concerts, midweek morns. and afts. Sat. concerts broadcast over Mutual network. Season opened Oct. 17.

30 concerts on tour: Ann Arbor, Mich.; Bay City, Mich.; Saginaw, Mich.; Battle Creek, Mich.; Lansing, Mich. (2); South Bend, Ind.; Fort Wayne, Ind.; Erie, Pa.; Wilkes-Barre, Pa. (2); Syracuse, N.Y.; Troy, N.Y.; Saratoga Springs, N.Y.; Bridgeport, Conn.; Hartford, Conn.; Northampton, Mass.; Springfield, Mass.; Mt. Holyoke, Mass.; New Brunswick, N.J.; Princeton, N.J.; Toledo, Ohio (3); Sandusky, Ohio; Findlay, Ohio; Oberlin, Ohio (3); Akron, Ohio.

Guest conductors: Georges Enesco (2), Igor Stravinsky (2), Bruno Walter (2).

Guest soloists: Desi Halban, soprano; Leon Fleisher, William Kapell, Artur Rubinstein, Jesús María Sanromá, Artur Schnabel, Rudolf Serkin, pianists; Adolf Busch, Joseph Knitzer, Erica Morini, Joseph Szigeti, Samuel Thaviu, violinists; Hermann Busch, 'cellist.

World premières: Letter from Home, by Aaron Copland (Feb. 27); Concerto for Piano and Orchestra, by Paul Hindemith (with Sanromá, Feb. 27).

CLEVELAND WOMEN'S ORCHESTRA (80)

Est. 1935. Hyman Schandler, mus. dir. Ethel Solender, mgr. 1373 E. Boulevard, Cleveland.

2 subscription concerts in Severance Hall (1,800): Dec. 15, May 20.

5 special concerts for various community events.

Guest soloists: Jan Peerce, tenor; Arthur Loesser, pianist; Mischa Mischakoff, Joseph Knitzer, violinists; Louise Zimmerman, harpist; Bernard Eichenbaum, Leo Wolosky, Joel Rosens.

COLORADO SPRINGS, COL.

COLORADO SPRINGS SYMPHONY ORCHESTRA (65-70)

Est. 1934. Frederick Boothroyd, mus. dir. Lucinda Shutt, mgr. 1918 Willamette, Colorado Springs.

4 subscription concerts in High School Auditorium (1,445): Thurs. evgs.

Guest soloists: Dorothy Maynor, soprano; Eugene List, pianist; Werner Gebauer, violinist.

COLUMBIA, PA.

COLUMBIA SYMPHONY ORCHESTRA (74)

Est. 1943. C. Bernard Seiple, mus. dir. Clarence Batter, mgr. 1045 Walnut St., Columbia.

4 subscription concerts in Columbia High School and Columbia Opera House: Thurs. evgs. Season opened Oct. 24.

Guest conductor: Louis Vyner.

Guest soloists: Bernice Franette, Irma Boyer Fopeano, sopranos; Selma Kramer, pianist.

COLUMBIA, S.C.

SOUTHERN SYMPHONY ORCHESTRA (65)

Carl Bamberger, mus. dir. James Y. Perry, mgr. 13 Arcade Bldg., Columbia.

6 concerts in Township Auditorium (3,500): 3 May Festival concerts; 1 College Chorus concert; 1 children's chorus concert; 1 broadcast over NBC.

Guest soloists: Patrice Munsel, soprano; Jan Peerce, tenor.

COLUMBUS, OHIO

COLUMBUS PHILHARMONIC ORCHESTRA (80)

Est. 1941. Izler Solomon, mus. dir. Norman Stuckey, mgr. 50 W. Broad St., Columbus.

20 subscription concerts in Memorial Hall (3,300): 10 Tues. evgs., 10 Sat. evgs. (Pop). Season opened Nov. 5.

5 special concerts: public schools.

5 concerts on tour: Findlay, Ohio (2); Springfield, Ohio; Delaware, Ohio (2).

Guest soloists: Dorothy McVitty Emig, soprano; Rose Graham, Nan Merriman, mezzo-sopranos; Raymond Buechner, baritone; Richard Wilson, basso; Stanley Fletcher, Byron Janis, Robert Middleton, Artur Rubinstein, Richard Tetley-Kardos, pianists; Zino Francescatti, Fritz Seigal, violinists; William Primrose, violist; Gregor Piatigorsky, cellist; Imogene Holcomb King, flutist; Marjorie Sutter Frances, harpist; Irwin Johnson, narrator; Columbus Boychoir; Ohio State University Symphonic Choir; Capital University Chapel Choir.

World première: Festival Processions, by Joseph Wagner (Dec. 17).

DALLAS, TEX.

DALLAS SYMPHONY ORCHESTRA (87)

Est. 1901. Antal Dorati, mus. dir. Joseph Hawthorne, asso. cond. Lanham Deal, mgr. Fair Park Auditorium, Dallas,

22 subscription concerts in Fair Park Auditorium: 14 Sun. afts., 4 Sun. afts. (special Brahms Festival series), 4 Sat. morn. (children). Season opened Nov. 3.

13 concerts on tour: Fort Worth, Tex. (4); Denton, Tex.; Stephenville, Tex.; Abilene, Tex.; San Angelo, Tex.; Marshall, Tex.; Tyler, Tex.; Nacogdoches, Tex.; Austin, Tex.; Wichita Falls, Tex.

Guest conductors: Morton Gould, Zoltán Kodály.

Guest soloists: Frances Yeend, soprano; Suzanne Sten (2), Branche Thebom, mezzo-sopranos; Set Svanholm (2), tenor; Julius Huehn, Mihaly Szekely, baritones; Ellen Ballon, Albert L. Gillespie, Hephzibah Menuhin, Artur Rubinstein, Gyorgy Sandor, Bernardo Segall (2), Hilde Somer, pianists; Werner Gebauer, Yehudi Menuhin (2), Isaac Stern, Patricia Travers, violinists; Sterling Hunkins, 'cellist; Dallas Symphony Singers; Dallas Male Chorus; North Texas State College Choir.

World premières: Symphonia Serena, by Paul Hindemith (Feb. 2); Concerto for Violin and Orchestra, by George Antheil (with Gebauer, Feb. 9); Third Symphony, by Morton Gould (Feb. 16).

American première: Concerto for Piano and Orchestra, by Heitor Villa-Lobos (with Ballon, Dec. 29).

DAVENPORT, IOWA

TRI-CITY SYMPHONY (90)

Est. 1915. Oscar W. Anderson, mus. dir. Mrs. A. B. von Maur, mgr. 2915 Middle Road, Davenport.

5 subscription concerts in Masonic Temple (3,000): Sun. afts. Season opened Oct. 28.

3 special concerts: for young people, in various auditoriums.

Guest soloists: Licia Albanese, soprano; Eugene List, pianist; Whittemore and Lowe, duopianists; Tossy Spivakovsky, violinist.

DAYTON, OHIO

DAYTON PHILHARMONIC ORCHESTRA (70)

Est. 1933. Paul Katz, mus. dir. Miriam Rosenthal, mgr. North Lobby, Biltmore Hotel, Dayton 2.

13 subscription concerts in Memorial Hall (2,633): 7 Thurs. evgs., 6 Wed. and Thurs. afts. (children). Season opened Oct. 31.

1 special concert: broadcast over NBC ("Orchestras of the Nation").

Guest soloists: Dorothy Maynor, soprano; Robert Weede, baritone; Artur Rubinstein, pianist; Milton Wohl, violinist; Gregor Piatigorsky, 'cellist; Inland Children's Chorus.

DENVER, COL.**DENVER SYMPHONY ORCHESTRA
(80)**

Est. 1921. Saul Caston, mus. dir. Robert Gross, asst. cond. Helen Black, mgr. 458 City and County Bldg., Denver.

24 subscription concerts in Denver Municipal Auditorium (3,200): 15 Tues. evgs., 5 Sun. afts. (twilight), 4 young people's concerts. Season opened Oct. 29.

2 special concerts: 1 for high school students, 1 for a business convention.

5 concerts on tour: Greeley, Col.; Fort Collins, Col.; Fort Morgan, Col.; Sterling, Col.; Loveland, Col.

Guest soloists: Ellabelle Davis, Edna Phillips, Eleanor Steber, Maggie Teyte, sopranos; Robert Casadesus, Leon Fleisher, Johana Harris, Max Lanner, Eugene List, pianists; Zino Francescatti, Carroll Glenn, violinists; Joseph Schuster, 'cellist.

World premières: Concerto for Two Pianos and Orchestra, by Roy Harris (with Johana Harris and Lanner, Jan. 2); First Symphony, by Cecil Effinger (March 11).

DES MOINES, IOWA**DRAKE-DES MOINES SYMPHONY
ORCHESTRA (100)**

Est. 1938. Frank Noyes, mus. dir. Vic Young, mgr. 708 Grand Ave., Des Moines.

4 subscription concerts in Roosevelt Auditorium (2,000): Sun. afts. Season opened Nov. 17.

1 concert on tour: Ottumwa Naval Base, Ottumwa, Iowa.

Guest soloists: Julius Huehn, baritone; Jesús María Sanromá, pianist; Carroll Glenn, violinist.

DETROIT, MICH.**DETROIT SYMPHONY ORCHESTRA
(94)**

Est. 1914. Karl Krueger, mus. dir. Valter Poole, asst. cond. Raymond J. Hall, mgr. Music Hall, 350 Madison Ave., Detroit 26.

60 subscription concerts in Music Hall (1,918): 18 Thurs. evgs., 18 Fri. evgs., 20 Wed. morns. (young people), 4 Sat. evgs. (Pop). Season opened on Oct. 24.

2 special concerts.

Radio broadcasts: Sun. evgs. over ABC, Tues. evgs. over a Michigan network; "Orchestras of the Nation," NBC, April 26.

4 concerts on tour: Ann Arbor, Mich.; Grand Rapids, Mich.; Muskegon, Mich. (2).

Guest artists: Eva Likova (2), Dorothy Maynor (2), sopranos; Marian Anderson (2), contralto; Jussi Bjoerling (2), Tito Schipa (2), tenors; Alexander Kipnis (2), basso; Rudolf Firkusny (2), George A. Haddad (2), Artur Schnabel (2), pianists; Joseph Gingold (4), Tossy Spivakovsky

(2), violinists; George Miquelle (4), 'cellist; Larry Teal, saxophonist; Yella Pessl (2), harpsichordist.

World premières: Sinfonica Tragica, transcription by Modest Altschuler of Edward MacDowell's Sonata Tragica (Feb. 20); Transcription by Maekelberghe of Bach Prelude in B Minor (March 6); Symphony on American Folk Themes, by John Powell (April 26).

DOVER, OHIO

*PHILHARMONIC ORCHESTRA OF TUSCARAWAS COUNTY (64)

Est. 1933. Gilbert Roehm, mus. dir. Walter Pretorius, mgr. Box 213, Dover.

DULUTH, MINN.

DULUTH SYMPHONY ORCHESTRA (80)

Est. 1932. Tauno Hannikainen, mus. dir. William Schliep, asso. cond. A. H. Miller, mgr. 704 Alworth Bldg., Duluth.

6 subscription concerts in Duluth Armory (3,000): Fri. evgs. Season opened Nov. 1.

3 special concerts: 1 Pop concert, 2 children's concerts.

Guest soloists: Torsten Ralf, tenor; Leonard Shure, pianist; Luboshutz and Nemenoff, duopianists; Isaac Stern, violinist; Robert Graham.

ELIZABETH, N. J.

ELIZABETH PHILHARMONIC ORCHESTRA (65)

Est. 1932. August May, mus. dir. Otto G. Sickert, mgr. 14 Greaves Pl., Cranford, N.J.

3 subscription concerts in Masonic Temple: Fri. evgs. Season opened Nov. 15.

1 benefit concert: Cranford, N.J.

Guest soloists: Ivan Petroff, baritone; Sondra Bianca, pianist; John Corigliano, violinist.

EL PASO, TEX.

EL PASO SYMPHONY ORCHESTRA (80)

Est. 1916. H. Arthur Brown, mus. dir. Jack Voigt, mgr. Hilton Hotel, El Paso.

9 subscription concerts in Liberty Hall (2,934): 5 evgs.; 4 afts. (young people).

2 concerts on tour: Alpine, Tex.; Chihuahua, Mexico.

Guest soloists: Eleanor Steber, soprano; Conrad Thibault, baritone; Maryla Jonas, Eugene List, pianists; Robert Gross, violinist; Gregor Piatigorsky, 'cellist.

World première: La Frontera Suite, by Robert Stevenson.

ERIE, PA.

ERIE PHILHARMONIC ORCHESTRA (80)

Est. 1930. John R. Metcalf, mus. dir. Erie, Pa.

5 subscription concerts in Vincent High School Auditorium (1,440): Wed. evgs. Season opened Nov. 13.

Guest soloists: Ellabelle Davis, soprano; Mischa Mischakoff, violinist.

EVANSVILLE, IND.

EVANSVILLE PHILHARMONIC ORCHESTRA (75)

Est. 1933. George Dasch, mus. dir. Wesley Shepard, asst. cond. 406 Old National Bank Bldg., Evansville 16.

10 subscription concerts in Memorial Coliseum (2,200): 5 Sun. afts., 5 Mon. evgs.

Guest conductor: Roland Leich.

Guest soloists: Eugene Istomin, pianist; Patricia Travers, violinist; Roland Leich, Genevieve Hays Peck.

FALL RIVER, MASS.

FALL RIVER SYMPHONY ORCHESTRA (60)

Est. 1925. Ray Groff, mus. dir. Arthur H. Hathaway, mgr. 177 Highland Ave., Fall River.

4 subscription concerts in Temple Hall (700): Wed. evgs. Season opened Nov. 6.

2 concerts on tour: Taunton, Mass.; Middleboro, Mass.

Guest soloists: Mary C. Arkison, soprano; Susan Daly, mezzo-soprano, and Edmond Furgiuele,

tenor, concert duo; Norman A. Gingras, pianist; Robert Menga, violinist.

FLINT, MICH.

FLINT SYMPHONY ORCHESTRA (85)

Est. 1903. William Wellington Norton, mus. dir. Fred L. McKittrick, pres. Flint Community Music Assn., Flint.

15 regular concerts: 5 (free) in Central High School Auditorium (1,000), Sun. afts.; 4 Community concerts, Palace Theater (1,400), evgs.; 4 concerts for Part-Song Club, Durant Hotel (400), evgs.; 2 in A. C. Spark Plug Auditorium. (6,200). Season opened Oct. 20.

Special concerts for National Music Week and Christmas Festival, in churches, schools, and industrial plants (in conjunction with Choral Union).

Guest conductor: Charles Shipman.

Guest soloists: Helen Soos Baker, pianist; Romeo Tata, violinist; Marion Carter, harpist.

FORT WAYNE, IND.

FORT WAYNE PHILHARMONIC ORCHESTRA (80)

Est. 1944. Hans Schwieger, mus. dir. Herbert Baumel, asst. cond. Richard H. Wangerin, mgr. 209 W. Berry St., Fort Wayne 2.

10 subscription concerts in Quimby Auditorium: 5 Tues.

evgs., 5 Wed. evgs. Season opened Oct. 1.

6 special concerts: 1 Pop concert; 2 young people's concerts; 3 chamber-music concerts.

1 concert on tour: Valparaiso University at Valparaiso, Ind.

Guest artists: Helen Traubel (2), Frances Yeend (2), sopranos; Mona Paulee (2), mezzo-soprano; David Lloyd (2), tenor; John Herrick (2), baritone; Alexander Brailowsky (2), pianist; Herbert Baumel (2), violinist.

FRAMINGHAM, MASS.

* FRAMINGHAM CIVIC LEAGUE ORCHESTRA

Frederick W. Pope, mus. dir. Frank Ryan, mgr. 214 Concord St., Framingham.

GARY, IND.

GARY CIVIC SYMPHONY ORCHESTRA (89)

Est. 1941. Rudolph Reiners, mus. dir. Mrs. R. T. Griffith, asso. cond. Frances Monfort, mgr. c/o Gary National Bank, Gary.

6 subscription concerts in Seaman Hall (1,000): Sun. evgs. Season opened Oct. 6.

2 special concerts in Memorial Auditorium (4,500): Columbia Civic League; Music Festival.

2 concerts on tour: Chesterton, Ind.; LaPorte, Ind.

Guest soloists: Elizabeth Travis, pianist; Jennie Gaudio, violinist;

Frances Deal, flutist; Joseph Vito, harpist; Julian and Annabel Leviton; Russian Trio.

American première: Arrangement for strings by Rudolph Reiners of Tartini Violin Sonata.

GLENDALE, CALIF.

GLENDALE SYMPHONY ORCHESTRA (80)

Est. 1925. Scipione Guidi, mus. dir. Jack Levy, mgr. Glendale High School Auditorium, Glendale.

4 subscription concerts in Glendale High School Auditorium (1,400). Season opened Nov. 18.

1 special concert: for young people.

Guest soloists: Ralph Isbell, basso; Joan Weyl, pianist; Ardith Russell, violinist.

GRAND RAPIDS, MICH.

GRAND RAPIDS SYMPHONY ORCHESTRA (85)

Est. 1928. Rudolph Ganz, mus. dir. John M. Lewis, asst. cond. Gaylord A. Gill, mgr. 224 Scribner Ave., N.W., Grand Rapids.

9 subscription concerts in Civic Auditorium (4,400): 7 Fri. evgs.;

2 Sat. afts. (children). Season opened Oct. 4.

Guest conductor: Nicolai Malko.

Guest soloists: Josephine Antoine, soprano; Rudolph Ganz,

pianist; Joseph Szigeti, violinist; Ennio Bolognini, José Echániz, pianists.

GREAT FALLS, MONT.

* GREAT FALLS SYMPHONY ORCHESTRA

L. W. Upshaw, mus. dir. Mrs. Paul Freeman, pres. c/o YMCA, Great Falls.

GREENFIELD, MASS.

PIONEER VALLEY SYMPHONY ORCHESTRA (65)

Est. 1938. Werner Josten, mus. dir. Mrs. B. J. Michelman, mgr. 127 Leyden Road, Greenfield.

3 subscription concerts in High School Auditorium (800): Sun. afts. Season opened Feb. 23.

Guest soloists: Ida Haigh, pianist; Antonio Brosa, violinist; Louise Rood, violist.

HARRISBURG, PA.

HARRISBURG SYMPHONY ORCHESTRA (85)

Est. 1930. George King Raudenbush, mus. dir. Noah Klauss, asso. cond. George R. Naugle, mgr. 310 Patriot-News Bldg., Harrisburg.

7 subscription concerts in The Forum (1,833): 5 Tues. evgs., 2 Mon. afts. (young people). Season opened Oct. 8.

2 concerts on tour: Elizabethtown College at Elizabethtown, Pa.; Hazleton, Pa.

Guest soloists: Jennie Tourel, mezzo-soprano; Robert Weede, baritone; Zadel Skolovsky, Hilde Somer, pianists; Henri Temianka, violinist.

HOUSTON, TEX.

HOUSTON SYMPHONY ORCHESTRA (80)

Est. 1913. Ernst Hoffmann, mus. dir. Joseph A. Henkel, asst. cond. Francis R. Deering, mgr. City Auditorium, Houston.

20 subscription concerts in City Auditorium (3,900): 10 Mon. evgs., 10 Wed. and Thurs. afts. (student). Season opened Nov. 4.

26 special concerts: local radio broadcasts on Sat. evgs.

5 concerts on tour: Texas A. and M. College at College Station, Tex.; Prairie View University at Prairie View, Tex.; Beaumont, Tex.; Freeport, Tex.; Lake Charles, La.

Guest conductors: Carlos Chávez, Efrem Kurtz, Reginald Stewart.

Guest soloists: Ezio Pinza, basso; Jacques Abram, William Kapell, Alfred Mirovitch, pianists; Erica Morini, violinist.

HUNTINGTON, W. VA.

HUNTINGTON SYMPHONY ORCHESTRA (58)

Est. 1939. Raymond A. Schoewe, mus. dir. P.O. Box 2146-7, Huntington.

8 subscription concerts in City Auditorium (2,400): Fri. evgs. Season opened Oct. 25.

Guest soloists: Nan Merriman, mezzo-soprano; John Carter, tenor; Jesús María Sanromá, pianist; Whittemore and Lowe, duo-pianists; Patricia Travers, violinist.

INDIANAPOLIS, IND.

INDIANAPOLIS SYMPHONY ORCHESTRA (85)

Est. 1930. Fabien Sevitzky, mus. dir. Howard Harrington, mgr. Murat Theater, Indianapolis.

24 subscription concerts in Murat Theater: 12 Sat. evgs., 6 Fri. evgs., 6 Sun. afts. Season opened Nov. 2.

24 special concerts: 4 Pop concerts, Sun. afts.; 4 municipal concerts; 12 youth concerts in public schools; 2 special event concerts; 2 NBC broadcasts, Sat. afts.

37 concerts on tour: Lafayette, Ind. (3); Bloomington, Ind. (2); Evansville, Ind.; Muncie, Ind.; Richmond, Ind.; Oskaloosa, Iowa; Logansport, Ind.; Lancaster, Ohio; Scranton, Pa. (2); Marietta, Ohio; Fitchburg, Mass.; Burlington, Vt.; East Liverpool, Ohio; Atlantic City, N.J.; Shamokin, Pa.; Williamsport, Pa. (2); Lockport, N.Y.; New York, N.Y.; Springfield, Mass.; Oneonta, N.Y.; Corning, N.Y.; Marion, Ohio; Piqua, Ohio; Fond du Lac, Wis.; Manitowoc, Wis.;

Keokuk, Iowa; Kansas City, Mo.; Joliet, Ill.; Janesville, Wis.; Chicago, Ill.; Anderson, Ind. (2).

Guest conductor: Fred Waring.

Guest soloists: June Brown, Agnes Davis, Ellabelle Davis, Mary Johnson, Barbara Stevenson, Maggie Teyte, sopranos; Barbara Bailey (winner, young artist audition), Rosalind Nadell, Jennie Tourel (2), Mary Van Kirk, mezzo-sopranos and contraltos; Joseph Laderoute, David Lloyd, Torsten Ralf (2), tenors; Daniel Cobb, John Gurney, James Pease, Ezio Pinza (2), baritones and bassos; Edwin Biltcliffe, Easley Blackwood (winner, young artist audition) (2), Ania Dorfmann (2), Eugene Istomin, Anatole Kitain (2), Eugene List (2). Leonard Pennario, Artur Rubinstein (2), Jesús María Sanromá, Rudolf Serkin, pianists; Georges Enesco (2), Erica Morini (2), Isaac Stern (2), Leon Zawisza, violinists; Raphael Kramer, 'cellist; Doris Stockton, marimbist.

World premières: Fantasy on Down East Spirituals, by Arthur Shepherd (Nov. 2); Piranesi Suite, by Lionel Barrymore (Nov. 23); Festival Overture, by Alexander Gretchaninov (Nov. 15); Minstrel Show, by Morton Gould (Dec. 21); Elegy for Orchestra, by Deems Taylor (Dec. 6).

American première: Friendship of Peoples Overture, by Glière (Feb. 1).

JACKSON, MISS.*** JACKSON SYMPHONY ORCHESTRA (60)**

Est. 1944. Theodore C. Russell, mus. dir. Gordon W. Marks, mgr. P.O. Box 1757, Jackson.

JAMESTOWN, N.Y.**JAMESTOWN CIVIC ORCHESTRA, INC. (60)**

Est. 1944. Jan Wolanek, mus. dir. Walton H. Huestis, asst. cond. and mgr. 51 Plummer St., W.E., Jamestown.

3 subscription concerts in Jamestown High School Auditorium (1,620). Season opened Nov. 26.

Guest soloists: Georgianne Woodard, mezzo-soprano; John Gurney, basso; Harry Mursten, pianist; Frederick Holcomb, French horn.

JERSEY CITY, N.J.**JERSEY CITY PHILHARMONIC SYMPHONY ORCHESTRA (75)**

Est. 1939. J. Randolph Jones, mus. dir. M. Gusikoff, asst. cond. Walter M. D. Kern, mgr. State Theater Bldg., Jersey City.

3 subscription concerts in Henry Snyder Auditorium (2,100): Wed. evgs. Season opened Nov. 20.

2 special concerts: for young people, Tues. afts.

Guest soloists: Marita Farell, soprano; Conrad Thibault, bari-

[ORCHESTRAS

tone; Richard Tetley-Kardos, pianist.

World premières: Song without Words, theme and variations in F, by Eric Schwarz (Jan. 15); Symphony No. 1 (Southern Scenes), by J. Randolph Jones (March 19).

JOHNSTOWN, PA.*** JOHNSTOWN MUNICIPAL SYMPHONY (68)**

Est. 1934. Russell Gerhart, mus. dir. Ernald Naylor, mgr. 143 Derby St., Johnstown.

JOLIET, ILL.*** JOLIET SYMPHONY ORCHESTRA**

Est. 1916. Pasquale Crescenti, mus. dir. 103 Iowa Ave., Joliet.

KALAMAZOO, MICH.**KALAMAZOO SYMPHONY SOCIETY, INC. (85)**

Est. 1921. Herman Felber, mus. dir. Mrs. Harry M. Snow, mgr. 113 Allen Blvd., Kalamazoo.

7 subscription concerts in Central High School Auditorium (2,600): Sun. afts. Season opened Oct. 13.

Guest conductor: Karl Schulte.

Guest soloists: Elwyn Carter, Leonard Pennario, pianists; Georges Enesco, Patricia Travers, violinists; Doris Gilchrist; and winners of young artists auditions.

KANSAS CITY, MO.**KANSAS CITY PHILHARMONIC ORCHESTRA (75)**

Est. 1932. Efrem Kurtz, mus. dir. Orlando Barera, asst. cond. M. L. Henderson, mgr. 918 Scarritt Bldg., Kansas City.

46 subscription concerts in Music Hall (2,572): 10 Tues. evgs., 10 Wed. evgs., 11 Sun. afts. (Pop), 15 Mon. and Thurs. afts. (young people). Season opened Oct. 15.

15 special concerts: 2 free sponsored concerts in Auditorium Arena; 13 broadcasts over KMBC, Fri. evgs.

5 concerts on tour: Topeka, Kans. (2); Salina, Kans.; Pittsburgh, Kans.; St. Joseph, Mo.

Guest conductor: André Kostelanetz (2).

Guest soloists: Helen Jepson (2), soprano; Blanche Thebom (2), mezzo-soprano; Alexander Brailowsky (2), Artur Rubenstein (2), Artur Schnabel (2), Sylvia Zaremba (2), pianists; Erica Morini (2), Joseph Szigeti (2), violinists; Edmund Kurtz (2), 'cellist. (Young artist soloists for Pop concerts: Constance Keene, Jacob Lateiner, Solveig Lunde, pianists; Jacob Krachmalnik, Virginia Voigtlander, violinists; Marion Davies, 'cellist; Vera McNary, marimbist; Evelyn Keller, Paula Lenchner, sopranos.)

KENOSHA, WIS.*** KENOSHA SYMPHONY (62)**

Est. 1940. Richard Czerwonky, mus. dir. Board of Education, Kenosha.

KNOXVILLE, TENN.**KNOXVILLE SYMPHONY ORCHESTRA (60)**

Est. 1935. Lamar Stringfield, cond. Harry Wiersema, mgr. P.O. Box 1385, Knoxville.

4 subscription concerts in High School Auditorium (1,000): Tues. evgs. Season opened Oct. 22.

2 "overflow" concerts: Wed. evgs.

Guest conductors: Bertha Walburn Clark, Robert Russell Bennett.

Guest soloists: Dorothy Humel, pianist; Lamar Stringfield, flutist; Mary Jane Kirkendol.

World première: A Dry Weather Legend, by Robert Russell Bennett (Feb. 18).

LANSING, MICH.**LANSING CIVIC SYMPHONY ORCHESTRA (65-70)**

Romeo Tata, mus. dir. Keith Stein, asst. cond. 230 Beech St., East Lansing.

4 Pop concerts in Prudden Auditorium (3,000). Season opened Oct. 23.

Guest soloists: Edna Phillips, soprano; Rosalind Nadell, contralto; Glauco D'Attili, pianist; Robert Marshall.

LINCOLN, NEB.*** LINCOLN SYMPHONY (60)**

Est. 1927. Leo Kopp, mus. dir.
325 Stuart Bldg., Lincoln.

LITTLE FALLS, N.Y.*** LITTLE FALLS SYMPHONY ORCHESTRA (63)**

Est. 1927. Leon M. Dussault,
mus. dir. C. A. Rostiser, mgr. 21
Jackson St., Little Falls.

LITTLE ROCK, ARK.**ARKANSAS STATE SYMPHONY ORCHESTRA (50)**

Est. 1946. William Hacker, mus.
dir. 118 W. 4th St., Little Rock.

5 subscription concerts in Robin-
son Auditorium (3,000): Tues.
evgs.

50 concerts on tour in 17 towns
throughout Arkansas (orchestra
serves entire state). Season
opened at Hot Springs, Ark.,
Nov. 22.

Guest soloists: Marjorie Law-
rence, soprano; William Hacker,
pianist; John Glasier, violist.

LONG BEACH, CALIF.*** LONG BEACH PHILHARMONIC ORCHESTRA (100)**

Est. 1940. Robert Resta, mus. dir.
Louise Meteer and P. Plough,
mgrs. 235 E. 3rd St., Long Beach.

WOMEN'S (MUNICIPAL) SYMPHONY ORCHESTRA OF LONG BEACH (100)

Est. 1925. Eva Anderson, cond.
H. B. Whitaker, mgr. 739 St.
Louis Ave., Long Beach 4.

4 subscription concerts in Long
Beach Municipal Auditorium
(4,500): evgs. Season opened
Nov. 26.

10 special concerts: for conven-
tions and similar events. (Also
concerts in neighboring cities for
fiestas, civic celebrations, etc.)

Guest soloists: Margaret Christ-
man, soprano; Dorothy Oberg,
pianist.

LOS ANGELES, CALIF.*** JANSSEN SYMPHONY**

Werner Janssen, mus. dir. Philip
Kahgan, mgr. Wilshire-Ebell
Theater, Los Angeles.

Season opened Jan. 26.

LOS ANGELES WOMEN'S SYMPHONY ORCHESTRA (80)

Est. 1893. Ruth Haroldson, mus.
dir. LuRuth Anderson, asst.
cond. and mgr. c/o Whittier Col-
lege, Whittier, Calif.

5 subscription concerts in Bel-
mont High School Auditorium
(3,000): evgs. Season opened
Nov. 17.

2 special concerts: Los Angeles
Bach Festival.

Guest soloists: Fern Sayre, so-
prano; Russell Hortoni, tenor;
Warren Martin, organist.

American première: Concerto for Organ and Orchestra, by Raynor Brown (with Martin, Jan. 28).

PHILHARMONIC ORCHESTRA OF LOS ANGELES (92)

Est. 1919. Alfred Wallenstein, mus. dir. John Barnett, asso. cond. Wilfrid L. Davis, mgr. 427 W. 5th St., Los Angeles 13.

47 subscription concerts in Philharmonic Auditorium (2,666): 17 Thurs. evgs.; 17 Fri. afts.; 13 Sat. morns. (youth). Season opened Nov. 4.

1 special concert: pension fund. 51 concerts on tour: Pasadena, Calif. (4); Santa Barbara, Calif. (5); Glendale, Calif. (3); San Diego, Calif. (6); Claremont, Calif. (3); Alhambra, Calif. (3); Compton, Calif. (3); Whittier, Calif. (3); Santa Monica, Calif. (3), Beverly Hills, Calif. (3); San Pedro, Calif. (2); Bakersfield, Calif.; Long Beach, Calif. (4); San Jose, Calif.; Sacramento, Calif.; San Francisco, Calif. (3); Escondido, Calif. (2); Redondo Beach, Calif.

Guest conductors: Lukas Foss (2); Charles Muench (3)

Guest soloists: Eula Beal (5), contralto; Set Svanholm (2), tenor; Paul Keast (2), baritone; Robert Casadesus (2), Gilles Guilbert (3), Byron Janis (6), Eugene List (2), Witold Malcuzynski (5), Lee Pattison, Leonard Pennario (6), pianists; David

Frisina (2), Yehudi Menuhin (2), Nathan Milstein (2), Jacques Thibaud (3), violinists; Emanuel Vardi (2), violist; Raya Garbousova (3), 'cellist.

World première: Symphony No. 2 in A major, by Douglas Moore (Jan. 16).

LOUISVILLE, KY.

LOUISVILLE PHILHARMONIC ORCHESTRA (66)

Est. 1937. Robert Whitney, mus. dir. John G. Snowden, mgr. 228 Guthrie St., Louisville 2.

28 subscription concerts in Memorial Auditorium (2,349): 12 evgs.; 16 afts. (children). Season opened Oct. 1.

2 special concerts: Spring Festival, April 28-30.

1 concert on tour: Lexington, Ky.

Guest soloists: Rose Bampton, soprano; Herta Glaz, contralto; Frederick Jagel, tenor; Mack Harrell, baritone; Robert Casadesus (2), Eugene List (2), Alec Templeton, pianists; Yehudi Menuhin (2), Isaac Stern (2), violinists; Raya Garbousova (2), 'cellist.

LOWELL, MASS.

* **LOWELL PHILHARMONIC ORCHESTRAL SOCIETY (48)**

Est. 1921. Julius Woessner, mus. dir. 263 Merrimac St., Lowell.

MADISON, WIS.*** MADISON CIVIC SYMPHONY**

Sigfrid Prager, mus. dir. Mrs. Dow Anderson, mgr. 211 N. Carroll St., Madison.

MEADVILLE, PA.**MEADVILLE ORCHESTRAL SOCIETY (55)**

Est. 1913. Maurice M. Lord, mus. dir. W. Bruce Fye, sec.-treas. First National Bank, Meadville.

3 subscription concerts in High School Auditorium (1,200). Season opened Nov. 21.

1 annual Music Week concert.

MEMPHIS, TENN.**MEMPHIS SYMPHONY ORCHESTRA (73)**

Est. 1939. Vincent de Frank, mus. dir. I. L. Myers, pres. Memphis.

5 subscription concerts in Ellis Auditorium (2,446): Tues. evgs. Season opened Jan. 17.

2 special concerts: 1 for children, 1 for youth.

MIDDLEBURY, VT.*** VERMONT STATE SYMPHONY**

Est. 1935. Alan Carter, mus. dir. Blair MacFarlane, mgr. Middlebury.

MILWAUKEE, WIS.**MILWAUKEE SYMPHONY ORCHESTRA (45-65)**

Est. 1939. Julius Ehrlich, mus. dir. Harold M. Mottram, mgr. 622 N. Water St., Milwaukee 2.

5 subscription concerts in Pabst Theater (1,623): Mon. evgs. Season opened Nov. 25.

Guest soloists: Desi Halban, soprano; Shura Cherkassky, Rosalyn Tureck, pianists; Patricia Travers, violinist.

MINNEAPOLIS, MINN.**MINNEAPOLIS SYMPHONY ORCHESTRA (86)**

Est. 1903. Dimitri Mitropoulos, mus. dir. Yves Chardon, asst. cond. Arthur J. Gaines, mgr. 110 Northrop Auditorium, University of Minnesota, Minneapolis.

18 subscription concerts in Northrop Auditorium, Fri. evgs.; 6 Twilight concerts, Sun. afts.; 9 young people's concerts (4 of these in St. Paul), midweek afts. Season opened Oct. 25.

7 special concerts: 1 "extra" concert, 1 pension fund concert, 2 ballet festival concerts, 1 "homecoming" concert, 2 NBC broadcasts.

86 concerts on tour: Rochester, Minn.; Northfield, Minn.; LaCrosse, Wis.; Madison, Wis. (2); Wausau, Wis.; Green Bay, Wis.; Milwaukee, Wis.; Chicago, Ill.; Lansing, Mich.; Kalamazoo, Mich.; Grand Rapids, Mich.; Saginaw, Mich.; Detroit, Mich.; Toledo, Ohio (2); Cleveland, Ohio; Zanesville, Ohio; Johns-

town, Pa.; Beaver Falls, Pa.; Buffalo, N.Y.; West Point, N.Y.; Albany, N.Y.; Cornell University at Ithaca, N.Y.; Bowling Green, Ohio (2); Columbus, Ohio; Indianapolis, Ind.; Terre Haute, Ind.; Bloomington, Ill.; Columbia, Mo. (2); Quincy, Ill.; Cedar Rapids, Iowa (2); Des Moines, Iowa (2); Iowa City, Iowa (4); Moorhead, Minn. (2); Hibbing, Minn.; Winnipeg, Canada (2); St. Cloud, Minn.; Aberdeen, S.D. (2); Bismarck, N.D.; Billings, Mont. (2); Great Falls, Mont.; Helena, Mont.; Butte, Mont.; Missoula, Mont. (2); Spokane, Wash.; Pullman, Wash.; Lewiston, Idaho; Yakima, Wash.; Everett, Wash.; Seattle, Wash.; Portland, Ore.; Eugene, Ore.; Salem, Ore.; Pendleton, Ore.; Boise, Idaho (2); Ogden, Utah (2); Salt Lake City, Utah; Provo, Utah (2); Grand Junction, Col.; Boulder, Col.; Denver, Col.; Cheyenne, Wyo.; Hastings, Neb.; Omaha, Neb.; Ames, Iowa (2); Sioux Falls, S.D.; Austin, Minn.

Guest soloists: Rose Bampton, Ellabelle Davis, Leona Scheunemann, Eleanor Steber, Astrid Varnay, sopranos; Martial Singher, baritone; Robert Casadesus (2), John G. MacKay, Leonard Pennario (2), Artur Rubinstein (2), Artur Schnabel, Abbey Simon, Hilde Somer (2), pianists; Louis Krasner, Fritz Kreisler (2), Tossy Spivakovsky, Joseph Szigeti (2), violinists; Yves Charhon, Samuel Mayes, Gregor Pia-

tigorsky (2), 'cellists; University of Minnesota Chorus (2), St. Olaf Lutheran Choir.

World premières: Concerto No. 3 for Piano and Orchestra, by Ernst Krenek (with Mitropoulos as soloist and conductor, Nov. 22); Symphony No. 1, by Artur Schnabel (Dec. 13); Symphony in B-flat, by Mark Brunswick (March 7); Piano Concerto in E, Op. 37, by Robert Casadesus (with composer, March 21).

NASHVILLE, TENN.

NASHVILLE SYMPHONY ORCHESTRA (60)

Est. 1946. William Strickland, mus. dir. Walter Sharp, acting mgr. P.O. Box 1265, Nashville 2. 6 subscription concerts in War Memorial Auditorium (2,211), Tues. evgs.; 2 young people's concerts, Sat. afsts. Season opened Dec. 10.

Guest soloists: Rose Bampton, Helen Jepson, sopranos; Emma Pitt, contralto; Jesús María Sanromá, pianist; Mary Phillips Street and Elmer Schoettle, duopianists; Albert Spalding, violinist.

World premières: Tennessee Variations, by Cecil Effinger (Dec. 10).

NEWARK, N.J.

* NEW JERSEY SYMPHONY

Est. 1923. Frieder Weissmann, mus. dir. 605 Broad St., Newark 2.

NEW HAVEN, CONN.

NEW HAVEN SYMPHONY ORCHESTRA (85)

Est. 1894. Richard Donovan, Hugo Kortschak, mus. dirs. Harry Berman, asst. cond. Meyer Sokoloff, mgr. 39 Church St., New Haven.

8 subscription concerts in Woolsey Hall (2,378): Mon. evgs. Season opened Oct. 21.

3 special concerts: for young people, Sat. afts.

Guest conductors: Daniel Sadenberg, George Brown.

Guest soloists: Carol Brice, contralto; Rudolf Firkusny, Bruce Simonds, pianists; Isaac Stern, violinist; William Kincaid, flutist.

NEW ORLEANS, LA.

NEW ORLEANS SYMPHONY ORCHESTRA (76)

Est. 1936. Massimo Freccia, mus. dir. George Allen Foster, mgr. 605 Canal St., New Orleans.

22 subscription concerts in Municipal Auditorium (2,710): 14 evgs.; 3 teen-age concerts; 5 young people's concerts (white). Season opened Nov. 4.

4 special concerts: 2 young people's concerts (colored), 1 adult concert (colored), 1 broadcast over NBC ("Orchestras of the Nation").

World première: *Birthday of the Infanta*, by Mario Castelnuovo-Tedesco (Jan. 28).

American première: *Prelude*, by Robert Rohe (Nov. 19).

NEW YORK CITY, N.Y.

NATIONAL ORCHESTRAL ASSOCIATION, INC. (120)

Est. 1930. Leon Barzin, mus. dir. Charles Blackman, asst. cond. Barnett Byman, mgr. 119 W. 57th St., New York 19.

4 subscription concerts in Carnegie Hall (2,752): Mon. evgs. Season opened Nov. 4.

Guest soloists: Jacques Abram, Beveridge Webster, pianists; Oscar Shumsky, violinist; Carlos Salzedo, harpist.

American première: *Concerto for Violin and Orchestra*, by Paul Hindemith (with Oscar Shumsky, March 3).

NBC SYMPHONY ORCHESTRA (90)

Est. 1937. Arturo Toscanini, mus. dir. Frank Black, asst. cond. National Broadcasting Company, Inc., RCA Bldg., New York 20.

24 Sunday concerts, broadcast 5 to 6 p.m. from Studio 8-H (1,200). Season opened Oct. 27.

28 "summer concerts," same time and place. Season opened April 13.

Guest conductors: Fritz Reiner (4); Eugene Szenkar (4).

Guest soloists: Licia Albanese (2), soprano; Gladys Swarthout, mezzo-soprano; John Garris, Jan Peerce (2), tenors; Mack Harrell, Robert Merrill (2), baritones; Nicola Moscona, basso; Myra Hess, pianist; William Primrose, violist.

NEW YORK CITY SYMPHONY ORCHESTRA (75)

Est. 1944. Leonard Bernstein, mus. dir. City Center of Music and Drama, 130 W. 56th St., New York 19.

20 subscription concerts in City Center (2,692): 10 Mon. evgs., 10 Tues. evgs. Season opened Sept. 23.

1 special concert: George Gershwin Memorial Award.

1 concert on tour: Boston, Mass.

Guest soloists: Lillian Fawcett (2), Barbara Troxell (2), sopranos; Rosalind Nadell (2), Nell Tangeman (2), mezzo-sopranos and contraltos; Charles Holland (2), Nathaniel Sprin-zona (2), tenors; James Pease (2), Walter Scheff (2), Ralph Telasko (2), baritones and bassos; Leo Smit (2), Paul Wittgenstein (2), pianists; Gold and Fizdale (2), duo-pianists; Werner Lywen (2), violinist; Benny Goodman (2), clarinetist; Norman Corwin (2), Robert Shaw (2), narrators; Collegiate Chorale (2).

World premières: Box Hill Overture, by John Lessard

(Nov. 18); Ode to the Milky Way, by Vladimir Dukelsky (Nov. 18); Revue for Clarinet and Orchestra, by Alex North (with Benny Goodman, Nov. 18); A Short Overture by Ulysses Kay (March 31, Brooklyn, N.Y.); Introduction and Allegro, by Earl George (March 31, Brooklyn, N.Y.).

PHILHARMONIC - SYMPHONY SOCIETY OF NEW YORK (102)

Est. 1842 (merged with New York Symphony, 1928). Artur Rodzinski, mus. dir. (to Feb. 2, 1947). Walter Hendl, asst. cond. Arthur Judson, mgr. 113 W. 57th St., New York 19.

104 subscription concerts in Carnegie Hall (2,752): 14 odd Thurs. evgs., 14 even Thurs. evgs., 14 odd Fri. afts., 14 even Fri. afts., 14 odd Sun. afts., 14 even Sun. afts., 7 odd Sat. evgs. (student), 7 even Sat. evgs. (student), 6 Sat. morns. (young people). Season opened Oct. 3.

3 special concerts: 1 pension fund benefit; 2 membership concerts.

33 concerts on tour: Norwalk, Conn.; Princeton, N.J.; Hartford, Conn.; Worcester, Mass.; Springfield, Mass.; Baltimore, Md.; Norfolk, Va.; Richmond, Va.; Raleigh, N.C.; Durham, N.C.; Spartanburg, S.C.; Atlanta, Ga. (2); Knoxville, Tenn.; Chattanooga, Tenn.; Birmingham, Ala.; Montgomery, Ala.; New Orleans, La. (3); Memphis,

Tenn.; Louisville, Ky.; St. Louis, Mo.; Chicago, Ill. (2); Milwaukee, Wis.; Detroit, Mich.; Dayton, Ohio; Charleston, W. Va.; Columbus, Ohio; Akron, Ohio; Buffalo, N.Y.; Pittsburgh, Pa.

Guest conductors: Rudolph Ganz (5, for young people), Efrem Kurtz (8), Dimitri Mitropoulos (9), Charles Muench (8), Eugene Ormandy (4), Manuel Rosenthal (2), Leopold Stokowski (42), George Szell (11), Bruno Walter (10).

Guest soloists: Dorothy Kirsten, Maggie Teyte (2), sopranos; Nan Merriman (2), contralto; Donald Dame, tenor; Todd Duncan, Martial Singher (2), baritones; Claudio Arrau (3), Robert Casadesus (3), Norman Dello Joio, Ania Dorfmann, Eugene Istomin, Maryla Jonas (3), William Kapell (3), Eugene List (3), Witold Malcuzynski (2), Hortense Monath (2), Artur Rubinstein (3), Jesús María Sanromá (2), E. Robert Schmitz (2), Rudolf Serkin (3), Alec Templeton (2), Sylvia Zaremba (2), pianists; Wanda Landowska (3), piano and harpsichord; Mischa Elman (3), Zino Francescatti (3), Joseph Fuchs (2), Jascha Heifetz (3), Yehudi Menuhin (3), David Nadien, Isaac Stern (2), Henry Szeryng, Joseph Szigeti (3), Jacques Thibaud (3), violinists; Edmund Kurtz (2), 'cellist; Westminster Choir.

World premières: Concerto No. 2 for Cello and Orchestra, by

Darius Mihaud (with Kurtz, Nov. 28); Ricercari, for piano and orchestra, by Norman Dello Joio (with composer, Dec. 19); Prairie Legend, by Elie Siegmeister (Dec. 29); Symphony No. 3, by Peter Mennin (Feb. 27); Hymne pour Grand Orchestre, by Olivier Messiaen (March 13).

American premières: Musique de Table, by Manuel Rosenthal (Oct. 10); Noce Villageoise, by Jean Baptiste Lully, adapted and orchestrated by Manuel Rosenthal (Dec. 5); La Fête du Vin, by Manuel Rosenthal (Dec. 5); Concerto for Piano and Orchestra, by Henri Barraud (with Schmitz, Dec. 5); Symphony No. 3 for Large Orchestra, Liturgique, by Arthur Honegger (Jan. 23).

*QUEENS SYMPHONIC SOCIETY

Robert Stanley, mus. dir. Adele Carr, mgr. 10 Holder Place, Forest Hills, N.Y.

STATEN ISLAND CIVIC SYMPHONY ORCHESTRA (60)

Est. 1946. Samuel Gardner, mus. dir. Charles L. Seesselberg, pres. 312 Hart Ave., Staten Island, N.Y.

2 subscription concerts in Curtis High School Auditorium (900): Tues. evgs. Season opened Dec. 10.

Guest soloists: Barbara Gibson, soprano; Gerald Warburg, 'cellist.

World première: Country Moods, by Samuel Gardner (Dec. 10).

NIAGARA FALLS, N. Y.

* NIAGARA FALLS PHILHARMONIC ORCHESTRA

Est. 1941. Rudolph Doblin, mus. dir. 307 Falls St., Niagara Falls.

NORFOLK, VA.

NORFOLK SYMPHONY ORCHESTRA (81)

Est. 1920. Henry Cowles Whitehead, mus. dir. Mrs. C. Dodson Morrisette, mgr. 6153 Westwood Terrace, Norfolk 8.

5 subscription concerts in City Auditorium (3,500), Mon. evgs.; 2 young people's concerts in Center Theater (1,834), Thurs. afts. Season opened Oct. 21.

Guest soloists: Alec Templeton, pianist; Howard Boatwright, violinist; Westminster Choir.

NUTLEY, N.J.

* NUTLEY SYMPHONY ORCHESTRA

Nicos Cambourakis, mus. dir. Leon J. Walrath, pres. 276 Chestnut St., Nutley 10.

OAKLAND, CALIF.

OAKLAND SYMPHONY ORCHESTRA (80-85)

Est. 1935. Orley See, mus. dir. Ralph Eltillegas, mgr. 1494 Grand Ave., San Leandro, Calif.

4 subscription concerts in Oakland Auditorium (1,950): Sun. afts. Season opened Nov. 24.

2 special concerts: for young people.

Guest soloists: Anne Ashley, soprano; Abramavitch, Robert Brereton, Wanda Krasoff, pianists; Vernez Cook, violinist.

World première: Anne Machin, by L. E. Gaither (Jan. 19).

OKLAHOMA CITY, OKLA.

OKLAHOMA SYMPHONY ORCHESTRA (80)

Est. 1937. Victor Alessandro, mus. dir. J. A. Federhen, mgr. Municipal Auditorium, Oklahoma City.

12 subscription concerts in Municipal Auditorium (6,000): 6 Sun. afts., 6 Tues. evgs.; 12 "Little Symphony" concerts in Little Theater (500): Thurs. evgs. Season opened Nov. 19.

3 special concerts: 2 children's concerts, 1 broadcast over NBC ("Orchestras of the Nation").

12 concerts on tour: Oklahoma University at Norman, Okla. (2); Oklahoma A. and M. College at Stillwater, Okla.; Muskogee, Okla. (3); Chickasha, Okla. (2); Lawton, Okla. (3); Bethany, Okla.

Guest soloists: Vivian Della Chiesa (2), Helen Traubel, sopranos; Robert Merrill, Robert Weede, baritones; Rudolf Fir-

kusny, pianist; Whittemore and Lowe (2), duo-pianists; Zino Francescatti, Robert Rudie (2), violinists; Dmitry Markevitch, Lodema Poaster, Nat White.

OMAHA, NEB.

OMAHA SYMPHONY ORCHESTRA (55-70)

Re-est. 1946. Richard E. Duncan, mus. dir. Cecil Slocum, mgr. 2508 Country Club Ave., Omaha.

6 subscription concerts in Joslyn Memorial Auditorium (1,200): 3 Mon. evgs., 3 Tues. evgs. Season opened Feb. 10.

Guest soloists: Sidney Foster, pianist (2); Ruggiero Ricci, violinist (2).

PASADENA, CALIF.

*PASADENA CIVIC ORCHESTRA

Est. 1927. Richard Lert, mus. dir. 16 N. Marengo Ave., Pasadena. Season opened Nov. 10.

PEORIA, ILL.

*PEORIA SYMPHONY ORCHESTRA

Re-est. 1946. Edward Meltzer, mus. dir.

4. subscription concerts.

PHILADELPHIA, PA.

PHILADELPHIA ORCHESTRA (105)

Est. 1900. Eugene Ormandy, mus. dir. Alexander Hilsberg, asso. cond. Harl McDonald, mgr. 1910 Girard Trust Co. Bldg., Philadelphia 2.

76 subscription concerts in Academy of Music (3,050): 28 Fri. afts., 28 Sat. evgs., 10 Mon. evgs., 5 Sat. morns. (children), 5 Wed. evgs. (youth). Season opened Oct. 4.

17 special concerts: 3 Pension Foundation benefits; 1 Philadelphia Award concert; 1 Community Chest benefit; 6 Worcester, Mass., Festival Concerts; 6 Ann Arbor, Mich., Festival concerts.

26 broadcasts over CBS: Sat. afts., 5:00-6:00 p.m.

47 concerts on tour: New York, N.Y. (10); Baltimore, Md. (6); Washington, D.C. (8); Pittsburgh, Pa.; Akron, Ohio; Cleveland, Ohio; Toledo, Ohio; Columbus, Ohio; Chicago, Ill. (2); Richmond, Va. (3); Harrisburg, Pa. (2); Detroit, Mich.; Cincinnati, Ohio; Milwaukee, Wis.; Bloomington, Ind. (2); Reading, Pa.; Hartford, Conn.; Atlantic City, N.J.; Buffalo, N.Y.; Toronto, Canada (2).

Guest conductors: Zoltán Kodály (2), Dimitri Mitropoulos (2), Igor Stravinsky (2), George Szell (4), Bruno Walter (3).

Guest soloists: Bidu Sayao, Eleanor Steber, sopranos; Rosalind Nadell, contralto; Charles Kullmann, tenor; Martial Singher, baritone; Salvatore Baccaloni (2), basso; Claudio Arrau (4), Robert Casadesus (5), Rudolf Firkusny (2), William Kapell (6), Eugene List (2), Rudolf Serkin (4), pianists; Zino Fran-

cescatti (4), Erica Morini (3), violinists; Gregor Piatigorsky (6), 'cellist; William Kincaid (3), flutist.

World premières: Passacaglia and Fugue in C minor by J. S. Bach, transcribed for orchestra by Eugene Ormandy (Oct. 4); Concerto for Flute and Orchestra, by Louis Gesensway (with Kincaid, Nov. 1); Three Cyprus Serenades, by Anis Fuleihan (Dec. 13); Chorale: Oh, God Who Art Thyself in Light, by J. S. Bach, transcribed for wood-winds, brass and tympani by Harl McDonald (Feb. 21); Symphony in One Movement, by Constant Vauclain (April 18).

American premières: Ode to the End of the War, by Serge Prokofiev (Oct. 29, in New York); Saint Francis of Assisi, by Manuel Rosenthal (with Guy Mariner, narrator, and Westminster Choir, Oct. 29, in New York); Peacock Variations, by Zoltán Kodály (Nov. 22).

PITTSBURGH, PA.

PITTSBURGH SYMPHONY ORCHESTRA (90)

Est. 1927. Fritz Reiner, mus. dir. Vladimir Bakaleinikoff, asso. cond. Edward Specter, mgr. 1305 Farmers Bank Bldg., Pittsburgh 22.

47 subscription concerts in Syria Mosque (3,700): 20 Fri evgs., 20 Sun. afts., 7 Tues. evgs.; 3 children's concerts in Carnegie

Music Hall (2,000): Sat. afts. Season opened Oct. 18.

33 special concerts: 30 for students in various high school auditoriums, 2 hospital and civic league benefits, 1 sponsored by State Teachers College.

32 concerts on tour: Columbus, Ohio; Cleveland, Ohio; Toledo, Ohio; Springfield, Ohio; Louisville, Ky.; Memphis, Tenn.; Little Rock, Ark.; Fort Worth, Tex.; Dallas, Tex.; San Antonio, Tex.; Austin, Tex.; Laredo, Tex.; Mexico City, Mexico (6); Harlingen, Tex.; Kingsville, Tex.; Houston, Tex.; New Orleans, La.; Tuscaloosa, Ala. (2); Birmingham, Ala.; Atlanta, Ga. (2); Chattanooga, Tenn.; Knoxville, Tenn.; Huntington, W. Va.; Newark, Ohio; Lorain, Ohio.

Guest conductors: Carlos Chávez (2), Morton Gould, James Guthrie, Walter Hendl (2), Zoltán Kodály (2), Virgil Thomson (2).

Guest soloists: Anne Brown, Jane McGowan, Frances Yeend (2), sopranos; Risë Stevens, mezzo-soprano; Nino Martini, tenor; Julius Huehn (2), John Charles Thomas, baritones; Ezio Pinza (2), basso; Claudio Arrau (2), Robert Casadesus (2), William Kapell (2), Artur Rubinstein (2), Rudolf Serkin (2), Alec Templeton, Earl Wild, pianists; Jascha Heifetz (2), Hugo Kolberg (2), Isaac Stern (2), Joseph Szigeti (2), violinists; Gregor Piatigorsky (2), 'cellist; Larry

Adler, harmonica; Mendelssohn
Choir of Pittsburgh.

PLAINFIELD, N.J.

PLAINFIELD SYMPHONY SOCIETY
(75)

Est. 1920. Louis J. Bostelmann,
mus. dir. Violet Truell Evans,
pres. 816 Third Place, Plainfield.

3 subscription concerts in High
School Auditorium (1,085):
Mon. evgs. Season opened Nov.
18.

Guest soloists: Emmett Vokes,
piano; Dorothy Minty, violinist;
Maurice Bialkin, 'cellist.

PORTRLAND, ME.

*PORTLAND SYMPHONY

Est. 1922. Russell Ames Cook,
mus. dir. Ralph T. Gould, mgr.
31 Forest Road, Cape Elizabeth,
Me.

POUGHKEEPSIE, N.Y.

DUTCHES COUNTY PHILHAR-
MONIC SOCIETY (65)

Est. 1936. Ole Windingstad, mus.
dir. Edwin L. Daniels, asst. cond.
86 College Ave., Poughkeepsie.

3 subscription concerts in High
School Auditorium (1,048):
Mon. evgs. Season opened Nov.
4.

Guest soloist: Albert G. Hunter,
Jr., pianist.

PROVIDENCE, R.I.

RHODE ISLAND PHILHARMONIC
ORCHESTRA (32)

Est. 1945. Francis Madeira, mus.
dir. Raymond G. Williams, mgr.
31 Laurel Ave., Providence.

16 concerts on tour throughout
Rhode Island: Pawtucket (3),
Newport (3), Woonsocket (3),
Westerly (3), Providence (3),
Kingston (1). Season opened
Oct. 29 in Pawtucket.

Guest soloists: Emma Beldan, so-
prano (6); Joseph Battista, pian-
ist (5); Carroll Glenn, violinist
(5).

PUEBLO, COL.

PUEBLO CIVIC SYMPHONY (65)

Est. 1928. Raffaelo Cavallo, mus.
dir. and mgr. Adolph Otterstein,
asst. cond. 2410 Greenwood,
Pueblo.

6 subscription concerts in Me-
morial Hall (1,900). Season
opened Nov. 12.

Guest soloists: Lawrence Tib-
bett, baritone; Mario Braggiotti,
pianist; Roman Totenberg, vi-
olinist; Dorita and Valero, Spanish
dancers; Westminster Choir.

RACINE, WIS.

RACINE SYMPHONY ORCHESTRA
(50)

Est. 1932. Frederick Schulte,
mus. dir. Spencer Clope, mgr.
c/o Young Radiator Co., 709
S. Marquette St., Racine.

4 subscription concerts in Me-
morial Hall (1,450): Mon. evgs.
Season opened Oct. 21.

Guest soloists: Maria Kurenko, soprano; Jesús María Sanromá, pianist; Clarence Knudsen, violinist (competition winner); Frederick Congdon, narrator; Ennio Bolognini.

ROCHESTER, N.Y.

ROCHESTER CIVIC ORCHESTRA (50)

Est. 1929. Guy Fraser Harrison, mus. dir. Paul White, asso. cond. Arthur M. See, exec. dir. Rochester Civic Music Ass'n, 26 Gibbs St., Rochester 4.

24 Pop concerts in Eastman Theater (3,350): Sun. evgs. Season opened Oct. 27, 1946.

Special concerts: 14 young people's concerts in public schools, Tues. afts.; 10 broadcasts over CBS, Tues. evgs.; 1 week of special concerts, American Composers Festival.

11 concerts on tour: Cortland, N.Y.; Rome, N.Y.; Hanover, N.H.; Olean, Pa.; Bradford, Pa.; Poughkeepsie, N.Y.; Pittsfield, Mass.; Batavia, N.Y.; Alfred, N.Y.; State College, Pa.; Lewisburg, Pa.

Guest soloists: Tito Guizar, Lanny Ross, Danny O'Neill, tenors; Victor Borge, Alec Templeton, pianists; Eileen Malone, harpist; Millard Taylor, violinist; Larry Adler, harmonica; Bodil Gjodvad, Lois Phelps, Norman Rose, Henry Watts, Allison MacKown, Marjorie Truelove MacKown, Mary Tillman An-

drews, Mary Gardner, Glenn Schnitke, The Southernaires, Bausch and Lomb Chorus, Silver Dollars Quartet, Third Presbyterian Choir.

ROCHESTER PHILHARMONIC ORCHESTRA (82)

Est. 1922. (No mus. dir. this season) Guy Fraser Harrison, asst. cond. Arthur M. See, exec. dir. 26 Gibbs St., Rochester 4.

13 subscription concerts in Eastman Theater (3,350): Thurs. evgs. Season opened Oct. 31.

3 special concerts: 1 benefit fund, 2 broadcasts over NBC ("Orchestras of the Nation").

15 concerts on tour: Williams-town, Mass.; Lewiston, Me.; Bangor, Me.; Portland, Me.; Nashua, N.H.; Hanover, N.H.; Pottsville, Pa.; Bethlehem, Pa.; Poughkeepsie, N.Y.; Providence, R.I.; Keene, N.H.; Pittsfield, Mass.; Hartford, Conn.; Ithaca, N.Y.; Geneva, N.Y.

Guest conductors: Leonard Bernstein (4), Georges Enesco, Vladimir Golschmann, Guy Fraser Harrison (2), Erich Leinsdorf (5).

Guest soloists: Rose Bampton, soprano; Jennie Tourel, mezzo-soprano; Leonard Bernstein, William Kapell, pianists; Georges Enesco, Isaac Stern, violinists; Luigi Silva, 'cellist.

SACRAMENTO, CALIF.

*SACRAMENTO PHILHARMONIC ORCHESTRA

George F. Barr, mus. dir. Willard Nielsen, mgr. 917 7th St., Sacramento 14.

ST. LOUIS, MO.

St. Louis SYMPHONY ORCHESTRA (85)

Est. 1880. Vladimir Golschmann, mus. dir. Harry Farbman, asst. cond. William Zalken, mgr. 1607 Arcade Bldg., St. Louis 1.

40 subscription concerts in Kiel Auditorium (3,535): 20 Sat. evgs., 10 Fri. afts., 10 Sun. afts.

26 special concerts: 8 Pop concerts, Sun. afts.; 11 student concerts in various school auditoriums, Tues. and Thurs. afts.; 3 "special concerts"; 4 post-season concerts.

4 concerts on tour: University of Missouri at Columbia, Mo. (2); University of Illinois at Urbana, Ill.; Springfield, Ill.

Guest conductors: André Kostelanetz (2), Edwin McArthur (4), Sigmund Romberg.

Guest soloists: Margaret Spencer, Carmen Torres (2), sopranos; Frances Yeend and Mario Lanza, soprano and tenor duo (2); Joel Berglund (2), Mack Harrell, Edward Roecker, baritones; Claudio Arrau (2), Robert Casadesus (2), Ania Dorfmann (2), William Kapell (2), Eugene List (2), Artur Rubinstein (2), Jesús María Sanromá (2), Edith Schiller, Alexander Uninsky (2), pianists; Mischa Elman (2), Zino

Francescatti (2), Jascha Heifetz (2), Isaac Stern (2), violinists; Gregor Piatigorsky (2), 'cellist.

World premières: Variations on a Theme of Frescobaldi, by Alexandre Tansman (Feb. 7); Concerto in D for Violin and Orchestra, by Erich Wolfgang Korngold (with Heifetz, Feb. 15).

St. Louis PHILHARMONIC ORCHESTRA (100)

Est. 1869. Stanley Chapple, mus. dir. S. Carl Robinson, sec. P. O. Box 591, St. Louis.

4 subscription concerts in Kiel Auditorium (3,600): Thurs. evgs. Season opened Nov. 14.

Guest soloist: Allan Sly, pianist.

World première: Fanfare for Brass and Percussion, by Stanley Chapple (Nov. 14).

SALT LAKE CITY, UTAH

UTAH SYMPHONY ORCHESTRA (70)

Est. 1939. Werner Janssen, mus. dir. Ruth M. Cowan, mgr. 125 S. Main St., Salt Lake City.

9 subscription concerts in Latter Day Saints Tabernacle (5,000): Sat. evgs. Season opened Nov. 16.

7 special concerts: 5 youth concerts in Capitol Theater (2,000), Sat. morn.; 1 concert for inauguration of Utah Centennial; 1 broadcast over CBS.

23 concerts on tour: Provo, Utah (2); Logan, Utah (2); Vernal, Utah (2); Ogden, Utah (2); Price, Utah (2); Tremonton, Utah (2); Richfield, Utah (2); Cedar City, Utah; St. George, Utah; Ephraim, Utah (2); Delta, Utah; Beaver, Utah (2); Heber City, Utah (2).

Guest conductor: Leigh Harline.

Guest soloists: Grant Johansen, pianist; Yehudi Menuhin, violinist; William Primrose, violist; Alexander Schreiner, organist; Edward Arnold, narrator.

World première: Centennial Suite, by Leigh Harline (Feb. 22).

American première: Concerto for Organ and Orchestra, by Marcel Dupré (with Schreiner, Feb. 22).

SAN ANTONIO, TEX.

SYMPHONY SOCIETY OF SAN ANTONIO (80)

Est. 1939. Max Reiter, mus. dir. E. H. Keator, mgr. 702 Maverick Bldg., San Antonio.

24 subscription concerts in Municipal Auditorium (6,000): 15 evgs., 4 afts. (youth), 5 Sun. afts. (Pop). Season opened Nov. 9.

13 special concerts: 3 benefits, 5 school concerts, 4 grand opera festivals, broadcast over NBC ("Orchestras of the Nation").

8 concerts on tour: Corpus Christi, Tex. (2); Austin, Tex.; San Marcos, Tex.; Seguin, Tex.; Cuero, Tex.; Kingsville, Tex.; Beeville, Tex.

Guest conductors: André Kostelanetz, Igor Stravinsky.

Guest soloists: Bidu Sayao, Frances Yeend, sopranos; Blanche Thebom, mezzo-soprano; James Melton, tenor; Robert Weede, baritone; Eugene List, Jesús María Sanromá, Rudolf Serkin, pianists; Zino Francescatti, Jascha Heifetz, Joseph Szigeti, violinists; William Primrose, violist.

World première: Symphony No. 5 (revised), by Don Gillis (March 8).

American première: New orchestral arrangement, by the composer, of Waltzes from *Der Rosenkavalier*, by Richard Strauss (Feb. 19).

SAN FRANCISCO, CALIF.

SAN FRANCISCO SYMPHONY ORCHESTRA (100)

Est. 1911. Pierre Monteux, mus. dir. James Sample, asso. cond. Howard K. Skinner, mgr. War Memorial Opera House, San Francisco.

48 subscription concerts in War Memorial Opera House (3,252): 16 Thurs. evgs. (student), 16 Fri. afts., 16 Sat. evgs.

8 special concerts: 4 Municipal Art Commission concerts (in

Civic Auditorium); 2 young people's concerts; 2 Festival concerts.

61 concerts on tour: Stockton, Calif.; Fresno, Calif.; Berkeley, Calif. (2); San Rafael, Calif.; Visalia, Calif.; Ontario, Calif.; Pasadena, Calif.; San Diego, Calif.; Los Angeles, Calif. (2); Phoenix, Ariz.; El Paso, Tex.; San Antonio, Tex.; Denton, Tex.; Wichita Falls, Tex.; Fort Worth, Tex.; Galveston, Tex.; Houston, Tex. (2); Montgomery, Ala.; Birmingham, Ala.; Spartanburg, S.C.; Atlanta, Ga.; Norfolk, Va.; Richmond, Va.; Baltimore, Md.; Washington, D.C.; Pittsburgh, Pa.; New Brunswick, N.J.; New York City, N.Y.; Worcester, Mass.; Boston, Mass.; New London, Conn.; Schenectady, N.Y.; Ottawa, Canada; Montreal, Canada; Quebec, Canada; Jamestown, N.Y.; Buffalo, N.Y.; Columbus, Ohio; Newcastle, Pa.; Dayton, Ohio; Lima, Ohio; Chicago, Ill.; St. Paul, Minn.; Madison, Wis. (2); Milwaukee, Wis.; Davenport, Iowa; Burlington, Iowa; Ottumwa, Iowa; Lincoln, Neb.; Denver, Col.; Ogden, Utah; Portland, Ore.; Seattle, Wash.; Vancouver, B.C.; Bellingham, Wash.; Corvallis, Ore.; Sacramento, Calif.

Guest conductors: Fritz Berens, Gaetano Merola, William Denny.

Guest soloists: Norma Andreotti (3), Florence Quartararo, Maggie Teyte (3), sopranos; Marian Anderson, Eula Beal (3), con-

traltos; Mario Berini (3), Tito Schipa, tenors; Douglas Beattie (3), baritone; Robert Casadesus (3), Percy Grainger, Nikita Magaloff (3), Jorgen Nielsen (3), Artur Rubinstein (3), Paul Wittgenstein (3), pianists; Mischa Elman (3), Yehudi Menuhin (3), Jacques Thibaud (3), violinists; Gregor Piatigorsky (3), cellist.

World premières: Comedy, by Emanuel Leplin (Dec. 26); Symphony No. 2, by Roger Sessions (Jan. 9); Adagio and Allegro, by David Sheinfeld (March 14).

American première: The Ascension, 4 symphonic meditations, by Olivier Messiaen (Feb. 27).

SANTA MONICA, CALIF.

SANTA MONICA SYMPHONY ORCHESTRA (90)

Est. 1945. Jacques Rachmilovich, mus. dir. Mrs. Marguerite Rasco, mgr. 740 19th St., Santa Monica.

5 concerts in Barnum Hall. Season opened Dec. 1.

1 broadcast over NBC ("Orchestras of the Nation").

Guest soloists: Louis Kaufman, violinist; Paul Robyn, violist.

SCHENECTADY, N.Y.

*SCHENECTADY SYMPHONY

Anthony R. Stefan, mus. dir. Arthur Sherburne, mgr. 140 Erie Bldg., Schenectady.

SCRANTON, PA.

SCRANTON PHILHARMONIC ORCHESTRA (75)

Est. 1937. Frieder Weissmann, mus. dir. Henry W. Gann, pres. Chamber of Commerce Bldg., Scranton 1.

5 subscription concerts in Masonic Temple (1,822): Mon. evgs. Season opened Nov. 4.

2 youth concerts.

1 concert on tour: Wilkes-Barre, Pa.

Guest soloists: Camilla Williams, soprano; Mac Morgan (2), baritone; Ellen Ballon (3), Eugene Istomin, pianists; Erno Valasck, violinist.

SEATTLE, WASH.

SEATTLE SYMPHONY ORCHESTRA, INC. (70-75)

Est. 1902. Carl E. Bricken, mus. dir. Jean de Rimanczy, asso. cond. Phil Hart, mgr. 620 Seaboard Bldg., Seattle.

18 subscription concerts in Moore Theater (1,700): 9 Mon. evgs., 9 Tues. evgs. Season opened Oct. 21.

8 youth concerts.

Guest soloists: Stella Roman (2), soprano; Alexander Kipnis (2), basso; Robert Casadesus (2), Randolph Hokanson (2), Gunnar Johansen (2), Paul Wittgenstein (2), pianists; Erica Morini (2), Isaac Stern (2), violinists.

SIOUX CITY, IOWA

SIOUX CITY SYMPHONY ORCHESTRA (70)

Est. 1925. Leo Kucinski, mus. dir. A. B. DeHaan, mgr. 411 Commerce Bldg., Sioux City.

3 subscription concerts at the Orpheum Theater (2,700). Season opened Oct. 21.

12 special concerts: 4 Pop concerts, evgs.; 7 school concerts, afts., in high schools; 1 concerto concert for college.

1 concert on tour: Orange City, Iowa.

Guest soloists: Frances Greer, soprano; Robert Weede, baritone; Leon Fleisher, pianist; David Halvorsen.

SOUTH BEND, IND.

*SOUTH BEND SYMPHONY

Edwyn Hames, mus. dir. Mrs. J. H. Mitchell, mgr. 2110 Parkview Pl., South Bend.

6 subscription concerts.

Guest soloists (winners, artist contest): Kathryn M. Hammond, pianist; Margaret Detwiler, violinist; Mary M. Treckclo, soprano.

SPOKANE, WASH.

SPOKANE PHILHARMONIC ORCHESTRA, INC. (66)

Est. 1945. Harold Paul Whelan, mus. dir. Harlan I. Peyton, pres. 417 Peyton Bldg. Spokane 8.

4 subscription concerts in Post Street Theater (1,400): Mon. evgs. Season opened Nov. 4.

2 Pop concerts, in Lewis and Clark Auditorium (1,400): Sun. afts.

1 concert on tour: Wenatchee, Wash.

Guest conductor: George F. McKay.

Guest soloists: Eleanore Skok, soprano; Richard Gregor, pianist; Rita Lorraine, Eleanor Hall Mader, violinists; Gordon Epperson, 'cellist; Edmund Marty, French horn.

World première: Suite on Northwest Indian Songs and Dances, by George F. McKay.

SPRINGFIELD, MASS.

*SPRINGFIELD SYMPHONY

Est. 1943. Alexander Leslie, mus. dir. 49 Chestnut St., Springfield.

SPRINGFIELD, MO.

*SPRINGFIELD CIVIC SYMPHONY

Est. 1933. James P. Robertson, mus. dir. 307 E. McDaniel, Springfield.

SPRINGFIELD, OHIO

SPRINGFIELD SYMPHONY ORCHESTRA (68)

Est. 1943. Walter Heermann, mus. dir. Edwin A. Juergens, mgr. Rockway Ave., Springfield.

8 subscription concerts in Memorial Hall (2,700): 5 in "all star" series; 3 in "Springfield Symphony" series; evgs.

3 special concerts: 2 benefits, 1 production of Messiah.

Guest soloists: Paul Matthen, baritone; Barbara Holinquist, pianist; Frances Magnes, violinist.

STOCKTON, CALIF.

*STOCKTON SYMPHONY

Manlio Carlos Silva, mus. dir. P.O. Box 503, Stockton.

SUNBURY, PA.

*SUNBURY SYMPHONY ORCHESTRA

Simon Asen, mus. dir. Sunbury Youth and Community Center, Sunbury.

5 concerts.

Guest soloists: Jeannette Krainer, Brenda Lewis, sopranos; Maida Koutzen, violinist; Marie Naugle, harpist.

SYRACUSE, N.Y.

*SYRACUSE CIVIC SYMPHONY (93)

Est. 1924. Andre Polah, mus. dir. Wm. S. O'Brien, mgr. 310 S. Montgomery St., Syracuse 2.

TACOMA, WASH.

TACOMA PHILHARMONIC ORCHESTRA (71)

Est. 1933. Eugene Linden, cond.
George Franklin, pres. 123 N. G
St., Tacoma.

4 subscription concerts in Temple Theater. Season opened March 3.

Guest soloists: Tito Schipa, tenor; Claudio Arrau, pianist; Horn and Anderson, duo-pianists.

TOLEDO, OHIO

FRIENDS OF MUSIC ORCHESTRA (45)

Est. 1943. Hans Lange, mus. dir. Rodney E. Davis, mgr. 1032 Lincoln Ave., Toledo 7.

4 subscription concerts in Ursuline Auditorium (900): Tues. evgs. Season opened Oct. 15.

4 special concerts: for young people, Sun. afts.

Guest soloists: Jane Carlson, pianist; Arthur Ferrante and Louis Teicher, duo-pianists; Jensa Slobos, 'cellist.

TRENTON, N.J.

TRENTON SYMPHONY ORCHESTRA (80)

Re-est. 1946. Guglielmo Sabatini, mus. dir. War Memorial Bldg., Trenton.

4 concerts in War Memorial Auditorium. Season opened Jan.

14.

Guest soloists: Emmanuelina Pizzuto, pianist; Norman Carol, violinist; William Primrose, violist.

TUCSON, ARIZ.

*TUCSON SYMPHONY (80)

Est. 1926. Samuel S. Fain, mus. dir. Tucson.

TULSA, OKLA.

*TULSA CIVIC SYMPHONY

Est. 1945. Roger Fenn, mus. dir. Mrs. Lucille Trimble, chairman. 1440 E. 36th Pl., Tulsa.

UTICA, N.Y.

*UTICA CIVIC ORCHESTRA

Est. 1932. Berrian Schute, mus. dir. Franklin Ely, pres. Utica Civic Musical Society, Utica.

4 subscription concerts in Proctor High School (1,500). Season opened Dec.

WACO, TEX.

WACO SYMPHONY SOCIETY (80)

Est. 1939. Max Reiter, mus. dir. Rae Novick, treas. 510 Austin St., Waco.

3 subscription concerts in Waco Hall (2,417). Season opened Nov. 18.

Guest soloists: Frances Yeend, soprano; Eugene List, pianist; Jascha Heifetz, violinist.

WASHINGTON, D.C.

NATIONAL SYMPHONY ORCHESTRA (100)

Est. 1931. Hans Kindler, mus. dir. Howard Mitchell, asst. cond. 1727 K St., N.W., Washington 6.

28 subscription concerts in Constitution Hall (3,844): 12 Sun. afts.; 10 Wed. evgs.; 6 "Symphonic Hit Parade" concerts, evgs. Season opened Oct. 16.

25 special concerts: 8 students concerts in various auditoriums, morns. and afts.; 9 neighborhood concerts in various auditoriums; 8 ballet and special events.

52 concerts on tour, including: Baltimore, Md. (11); Eastern central states.

Guest conductors: Georges Enesco (2), Morton Gould, Walter Hendl, André Kostelanetz, Joseph Wagner, Efrem Zimbalist.

Guest soloists: Dorothy Kirsten (2), soprano; Blanche Thebom, Risè Stevens, Gladys Swarthout (2), mezzo-sopranos; Igor Gorin, Alexander Sved, baritones; Rudolf Firkusny (2), Sascha Gorodnitzki (3), Percy Grainger, Myra Hess (2), Stanley Hummel (2), Eugene List, Artur Rubinstein (2), Rudolf Serkin (2), pianists; Fritz Kreisler (2), Albert Spalding, Tossy Spivakovsky (2), Joseph Szigeti, Jan Tomasow, Efrem Zimbalist, violinists.

World premières: *Prelude and Marche*, by Otis Clements (Feb. 25); *Hop-Frog*, symphonic scherzo, by Hans Kindler (April 2).

American premières: *Canto de Invierno*, by Alfonso Leng (Oct. 16).

WATERBURY, CONN.

*WATERBURY CIVIC ORCHESTRA

Mario Di Cecco, mus. dir. Mary Dewey, mgr. 42 Bank St., Waterbury.

WAUKEGAN, ILL.

*WAUKEGAN PHILHARMONIC ORCHESTRA (70)

Est. 1935. Ennio Bolognini, mus. dir. Yvonne Morris, mgr. 703 N. Sheridan Road, Waukegan.

WICHITA, KANS.

WICHITA SYMPHONY ORCHESTRA (86)

Est. 1944. Orien Dalley, mus. dir. Alan Watrous, mgr. Forum Bldg., Wichita.

5 subscription concerts in the East High School Auditorium (2,200). Season opened Oct. 21.

4 concerts for students; afts.

1 concert on tour: Winfield, Kans.

Guest soloists: Anna Kaskas, contralto; Eugene List, pianist; Albert Spalding, violinist; William Primrose, violist; Frances Oliver (young artist audition winner).

World première: *Nocturne* (from *Symphony No. 1*), by Robert Marek.

YORK, PA.

*YORK SYMPHONY ORCHESTRA (64)

Est. 1932. Louis Vyner, mus. dir.
Roy O. McLaughlin, mgr. 506
E. Philadelphia St., York.

YOUNGSTOWN, OHIO

**YOUNGSTOWN SYMPHONY OR-
CHESTRA (70)**

Est. 1929. Michael and Carmine
Ficocelli, co-conductors. Youngs-
town Symphony Society, 815
Union National Bank Bldg.,
Youngstown 3.

6 subscription concerts in Stam-
baugh Auditorium (2,525): 3
Thurs. evgs., 3 Sun. afts. Season
opened Oct. 3.

3 special concerts: for children,
morn. and afts.

Guest soloists: Maria Kurenko,
soprano; Robert Weede, bari-
tone; Claudio Arrau, Percy
Grainger, pianists; Efrem Zim-
balist, violinist; South High
School Choir.

Opera Companies

THE LISTING that follows is based on detailed questionnaires that were submitted to the opera companies. All dates of performances fall within the calendar scope of this Yearbook, i.e.: September 1946 to May 1947, inclusive. When an opera was given more than once by the same company, the number of performances is indicated within parentheses. In many cases, the seating capacities of the auditoriums are also indicated within parentheses. The following symbols are used: (*) opera sung in English; (†) questionnaire not returned to the Yearbook in time for publication.

BALTIMORE, MD.

SOUTHERN OPERA ASSOCIATION, INC.

Est. 1946. Alberto Sciarretti, dir.
Cadoa Hall, Baltimore.

3 performances in Cadoa Hall:
Abduction from the Seraglio,
(Jan. 28, 29, 30).

Leading singers: Charles Curtis,
Alois Poranski, Ralph Roberts,
Evelyn Salisbury, Lillian Van
Cleef, Kent Williams.

Conductor: Alberto Sciarretti.

BOSTON, MASS.

†BOSTON GRAND OPERA COMPANY

Touring company. Stanford Erwin, mgr.-dir., 119 W. 57th St.,
New York 19, N.Y.

NEW ENGLAND OPERA THEATER COMPANY

Est. 1946. Boris Goldovsky, dir.
c/o New England Conservatory
of Music, Boston.

3 performances in Jordan Hall,
Boston: The Marriage of Figaro*,
The Cloak* and The Old
Maid and the Thief * (paired),
and La Bohème*.

Leading singers: Francis Barnard,
Robert Gay, Phyllis Curtin, Margaret
Goldovsky, Mildred Mueller,
Nancy Tricker.

Conductors: Boris Goldovsky,
Felix Wolfes.

CANTON, OHIO

CANTON CIVIC OPERA ASSOCIA- TION, INC.

Est. 1939. Grant Orbin, dir. 325
22nd St., N.W., Canton 3.

2 performances in Lincoln High
School Auditorium (1,276): Car-
men* (Feb. 6, 7).

Leading singers: Ruth Lavonne
Clapper, Georgia Shrigley, so-
pranos; Jane Coldren, Gertrude
Harvey Dick, mezzo-sopranos;
Eugene Batza, tenor; Don Meier,
baritone.

Conductor: Albert Bimboni.

Stage director: Mrs. Dale Thoma.

CARBONDALE, PA.

† NEW AMERICAN OPERA COM-
PANY

36 Eighth Ave., Carbondale 1.

CHICAGO, ILL.

ATLANTIAN OPERA COMPANY

Est. 1947. Nicola Berardinelli,
dir. Fine Arts Bldg., Chicago.

2 performances in Eighth Street
Theater: La Traviata, Cavalleria
Rusticana and I Pagliacci
(paired).

Leading singers: Esther Mac
Kahn, Augusta Perkovsek, Maria
Scafa, sopranos; Valia Berardi-
nelli, mezzo-soprano; Carl Che-
vedden, Nino Radi, William
Walton, tenors; Riccardo Garri-
tano, Otto Slatinsky, Jr., bar-
itones.

Conductor: Nicola Berardinelli.

Stage director: Bernard Cantor.

CHICAGO OPERA COMPANY

Est. 1910. Fausto Cleva, dir. Chi-
cago Civic Opera House.

30 performances in Chicago
Civic Opera House: Aida (2),
Amelia Goes to the Ball * and
Emperor Jones* (paired, 2), La
Bohème (3), Carmen (2), La
Gioconda (2), Lohengrin (2),
Lucia di Lammermoor (2), Ma-
dama Butterfly (4), Rigoletto
(3), Samson and Delilah (2), La
Tosca (2), La Traviata (2), Tris-
tan und Isolde (2). Season
opened Sept. 30 with Aïda.

Leading singers: Josephine An-
toine, Rose Bampton, Carla Cas-
tellani, Margaret Daum, Frances
Greer, Dorothy Kirsten, Janine
Micheau, Zinka Milanov, Patrice
Munsel, Helen Traubel, so-
pranos; Doris Doe, Winifred
Heidt, Evelyn Sachs, Gladys
Swarthout, Blanche Thebom,
Kirsten Thorberg, mezzo-so-
pranos and contraltos; Kurt
Baum, Jussi Bjoerling, Raoul
Jobin, Torsten Ralf, Antonio Sal-
varezza, Set Svanholm, Ferruccio
Tagliavini, Richard Tucker, Ra-
nión Vinay, Marek Windheim,
tenors; Richard Bonelli, Well-
ington Ezekiel, Julius Huehn, Vir-
gilio Lazzari, Enzo Mascherini,
Alexander Sved, Italo Tajo,
Ralph Telasko, Hugh Thomp-
son, Lawrence Tibbett, Armand
Tokatyan, Leonard Warren, bar-
itones and bassos.

Conductors: Fausto Cleva, Erich
Leinsdorf, Roberto Maranzoni,
Nicolas Rescigno, Fritz Stiedry.

Stage directors: José Ruben, William Wymetal.

†CHICAGO POPULAR OPERA COMPANY *

Touring company. May Valentine, dir.

DETROIT, MICH.

MICHIGAN OPERA COMPANY

Est. 1940. Cesar Cianfoni, dir. Julien Winterhalter, mgr. 35 W. Grand River, Detroit.

4 performances in Masonic Auditorium (5,000), Detroit: Cavalleria Rusticana and I Pagliacci (paired); Madama Butterfly, La Traviata, Il Trovatore. Season opened Jan. 27 with La Traviata.

Leading singers: Maru Castagna, Norina Greco, Lucy Kelston, Hilde Reggiani, sopranos; Frederick Jagel, Bruno Landi, tenors; George Czaplicki, Angelo Pilitto, baritones.

Conductors: Paul Breisach, Cesar Cianfoni.

Stage director: Anthony Stivanello.

FLINT, MICH.

FLINT CIVIC OPERA

Est. 1932. Fred L. McKittrick, dir. and mgr. 2226 Nolen Drive, Flint.

2 performances in IMA Auditorium (5,000), Flint: Samson and Delilah* (March 12), Lucia di Lammermoor* (April 9).

Leading singers: Marjorie Wilcox, soprano; Vivian Wheeland, mezzo-soprano; Grant Davis, Fred McKittrick, tenors; Verdi Reusser, Vernon Syring, baritones; Fred Buckhalter, basso.

Conductor: William W. Norton.

Stage director: Anthony Stivanello.

FORT WORTH, TEX.

FORT WORTH CIVIC OPERA ASSOCIATION

Est. 1946. Walter Herbert, dir. Webb Maddox, pres.

4 performances: La Traviata* (2); Madama Butterfly* (2).

Leading singers: Tomiko Kanazawa, soprano; Betty Spain, mezzo-soprano; Arthur Arney, Gabor Carelli, tenors; Melvin Dacus, baritone.

Conductor: Walter Herbert.

HARTFORD, CONN.

CONNECTICUT OPERA ASSOCIATION

Est. 1941. Frank Pandolfi, dir. Joseph Listro, mgr. 926 Main St., Hartford.

4 performances in Bushnell Memorial Auditorium (3,360), Hartford: Aïda, Carmen, Faust, Madama Butterfly. Season opened Oct. 16.

2 performances on tour: Richmond, Va.

Leading singers: Dusolina Giannini, Helen Jepson, Stella Roman, sopranos; Kurt Baum, Eugene Conley, Ramón Vinay, tenors; Norman Cordon, Ivan Petroff, bass-baritones.

Conductor: Nicolas Rescigno.

Stage director: Louis Raybaud.

MIAMI, FLA.

OPERA GUILD OF MIAMI

Est. 1941. Arturo di Filippi, dir. and mgr. 629 S.W. 29th Road, Miami.

7 performances in Miami High School Auditorium (1,275), Miami: *La Bohème** (4), *Barber of Seville** (3). Season opened Jan. 11 with *La Bohème*.

3 performances on tour: Fort Lauderdale, Fla; Orlando, Fla. (2).

Leading singers: Marita Farell, soprano; Frederick Jagel, Tito Schipa, tenors; Angelo Pilotto, Hugh Thompson, baritones; Virgilio Lazzari, bass.

Conductors: George Schick, George Sebastian.

Stage director: Anthony Stivanello.

NEWARK, N.J.

† NEW JERSEY OPERA ASSN., INC.
37 Washington St., Newark.

NEW ORLEANS, LA.

NEW ORLEANS OPERA HOUSE ASSOCIATION, INC.

Est. 1943. Walter Herbert, gen. dir. 520 Royal St., New Orleans.

11 performances in New Orleans: *Aida*, *La Bohème* (2), *Carmen* (2), *Madama Butterfly* (2), *La Traviata* (2), *Il Trovatore* (2). Season opened Oct. 11 with *Madama Butterfly*.

Leading singers: Laura Castellano, Irma Gonzalez, Dorothy Kirsten, Gertrude Ribla, Stella Roman, Dorothy Sarnoff, sopranos; Suzanne Sten, mezzo-soprano; Winifred Heidt, Martha Larrimore, contraltos; Kurt Baum, Eugene Conley, Thomas Hayward, Raoul Jobin, tenors; Julius Huehn, Enzo Mascherini, James Pease, Jess Walters, Robert Weede, baritones; Valfredo Patacchi, basso.

Conductor: Walter Herbert.

Stage directors: Armando Agnini, Benjamin Altieri, William Wymetal.

NEW YORK CITY, N.Y.

CHARLES L. WAGNER OPERA PRODUCTIONS

Est. 1940. Désiré Defrere, dir. Charles L. Wagner, Edward W. Snowdon, mgrs. 511 Fifth Ave., New York 17.

47 performances of *Il Trovatore* on tour: Wilkes-Barre, Pa.; Stanton, Ohio; Lafayette, Ind. (2); East Lansing, Mich. (2); South Bend, Ind.; Danville, Ill.; Troy, Ohio; Columbus, Ohio; Youngstown, Ohio; Pittsburgh, Pa.;

Charleston, W. Va.; Huntington, W. Va.; Wheeling, W. Va.; Springfield, Ohio; Dayton, Ohio; Louisville, Ky.; Evansville, Ind.; Indianapolis, Ind.; Bloomington, Ind.; Nashville, Tenn.; Little Rock, Ark.; Memphis, Tenn.; Birmingham, Ala.; Montgomery, Ala.; Chattanooga, Tenn.; Knoxville, Tenn.; Atlanta, Ga.; Charlotte, N.C.; Columbia, S.C.; Savannah, Ga.; Greenville, S.C.; Durham, N.C.; Richmond, Va.; Hampton, Va.; Norfolk, Va.; Harrisburg, Pa.; Trenton, N.J.; Philadelphia, Pa.; Waterbury, Conn.; Springfield, Mass.; Hanover, N.H.; Pawtucket, R.I.; Worcester, Mass.; Bridgeport, Conn. Season opened Sept. 29 in Wilkes-Barre, Pa.

Leading singers: Doris Doree, Norina Greco, Florence Kirk, sopranos; Martha Larrimore, Lydia Summers, contraltos; Eric Rowton, tenor; Jess Walters, baritone; Valfrido Patacchi, basso.

Conductor: Fritz Mahler.

Stage director: Désiré Defrere.

COMMUNITY CIVIC OPERA COMPANY

Est. 1944. Anthony Cantarella, dir. Josephine Fria, mgr. 113 W. 57th St., New York 19.

11 performances on tour: Carmen, Cavalleria Rusticana and I Pagliacci (paired, 5), Lucia di Lammermoor, Rigoletto (2), La Traviata (2). Season opened Sept. 29 with Lucia di Lammermoor at Lodi, N.J.

Tour included: Lodi, N.J. (2); Plainfield, N.J. (3); New Brunswick, N.J. (2); Elizabeth, N.J. (2); Brooklyn, N.Y.; Westfield, N.J.

Leading singers: Marie Agresta, Nina Allen, Anna Bclos, Josephine Fria, Lorraine Gibson, Jane Givia, Josephine Guido, Lotte Harris, Lorraine Levy, Therese Palais, Tina Trevi, Antoinette Tutoli, Gina Volpe, sopranos; Iren Butler, Vivian Farrell, Eileen Hofman, Berthe Kercsey, Alberta Masiello, Sonia Rudenko, Marie Shacko, mezzosopranos and contraltos; Anthony Cantarella, R. Sanchez Cesteros, Vincent Criscuolo, John Duncan, Mario Orlando, Alberto Palumbo, Frank Petri, Louis Rocca, Gino Spero, tenors; Paul D'Amato, Alexander Eddy, Americo Iorio, Loys Price, John Solheim, Richard Ver Ecke, baritones; Alexander Androyan, Leo Benton, Saverio Manghisi, Otto Marx, John St. Jean, bassos.

Conductors: Guido Da Roma, Rudolph Di Julio, Frank Foti, Francesco Gerardi, James Leone, M. Paresint.

Stage director: Alexander Eddy.

METROPOLITAN OPERA ASSOCIATION, INC.

Est. 1883. Edward Johnson, gen. mgr. 147 W. 39th St., New York 18.

132 performances in Metropolitan Opera House (3,500), New

York (including 84 regular subscription, 14 popular priced Sat. evg. subscription, 26 special and benefit performances, 8 "extra" performances): *Abduction from the Seraglio** (4), *Aida* (7), *Barber of Seville* (4), *La Bohème* (5), *Boris Godunov* (5), *Carmen* (6), *Faust* (8), *La Gioconda* (3), *Hansel and Gretel** (5), *Lakmé* (5), *Lohengrin* (5), *Lucia di Lammermoor* (5), *Madama Butterfly* (6), *Marriage of Figaro* (6), *Die Meistersinger* (3), *Otello* (6), *Parsifal* (3), *Rigoletto* (6), *Roméo et Juliette* (4), *Der Rosenkavalier* (5), *Siegfried* (4), *La Traviata* (9), *Tristan und Isolde* (6), *Il Trovatore* (5), *Die Walküre* (5), *The Warrior** (2). Season opened Nov. 11 with *Lakmé*.

67 performances on tour: Philadelphia, Pa. (10); Baltimore, Md. (2); Boston, Mass. (12); Cleveland, Ohio (8); Bloomington, Ind. (2); Minneapolis, Minn. (4); Chicago, Ill. (7); Atlanta, Ga. (3); Dallas, Tex. (4); San Antonio, Tex. (10); Houston, Tex. (2); New Orleans, La. (4); Memphis, Tenn. (2); St. Louis, Mo. (5); Rochester, N.Y. (1).

World première: *The Warrior*, music by Bernard Rogers, libretto by Norman Corwin. Jan. 11.

Leading singers: Pierrette Alarie, Licia Albanese, Josephine Antoine, Rose Bampton, Mimi Benzell, Nadine Conner, Lily Djanel, Marita Farell, Frances Greer,

Mary Henderson, Ella Flesch, Beale Hober, Danitza Ilitsch, Irene Jessner, Florence Kirk, Dorothy Kirsten, Marjorie Lawrence, Renee Mazella, Zinka Milanov, Grace Moore, Patrice Munsel, Jarmila Novotna, Jeanne Palmer, Lily Pons, Florence Quartararo, Lillian Raymondi, Regina Resnik, Stella Roman, Bidu Sayao, Hjoerdis Schymberg, Eleanor Steber, Maxine Stellman, Helen Traubel, Astrid Varnay, Thelma Votipka, sopranos; Thelma Altman, Lucielle Browning, Doris Doe, Herta Glaz, Margaret Harshaw, Irene Jordan, Anna Kaskas, Martha Lipton, Mona Paulec, Ricé Stevens, Blanche Thebom, Claramae Turner, mezzo-sopranos and contraltos; Kurt Baum, Mario Berini, Jussi Bjoerling, John Carter, Leslie Chabay, Donald Damrc, Emery Darcy, Alessio De Paolis, John Garris, Thomas Hayward, Frederick Jagel, Raoul Jobin, Felix Knight, Charles Kullman, Bruno Landi, Anthony Marlowe, Nino Martini, Lauritz Melchior, James Melton, Lodovico Oliviero, Jan Peerce, Torsten Ralf, Set Svanholm, Ferruccio Tagliavini, Richard Tucker, Ramón Vinay, tenors; John Baker, Joel Berglund, Richard Bonelli, John Brownlee, George Cehanovsky, Louis D'Angelo, William Hargrave, Mack Harrell, Osic Hawkins, Herbert Janssen, Arthur Kent, Frederick Lechner, Robert Merrill, Walter Olitzki, Kenneth Schon, Martial Singher, Alexander Sved, Hugh

Thompson, Lawrence Tibbett, Francesco Valentino, Leonard Warren, Robert Weede, baritones; Lorenzo Alvary, Salvatore Baccaloni, Dezso Ernster, Jerome Hines, Philip Kinsman, Alexander Kipnis, Virgilio Lazzari, Emanuel List, Nicola Mosccona, Gerhard Pechner, Ezio Pinza, Mihaly Szekely, Giacomo Vaghi, bassos.

Conductors: Paul Breisach, Fritz Busch, Pietro Cimara, Emil Cooper, Louis Fourestier, Wilfred Pelletier, Max Rudolf, Cesare Sodero, Fritz Stiedry.

Stage directors: Désiré Defrere, Herbert Graf, Lothar Wallerstein, Dino Yannopoulos.

NATIONAL GRAND OPERA COMPANY

Est. 1936. Giorgio D'Andria, mng. dir. 1936 Carnegie Hall, New York.

21 performances on tour: Aida (3), La Bohème, Carmen (4), Faust (2), La Forza del Destino, Madama Butterfly (3), Martha* (2), Rigoletto (2), Tosca (2), Il Trovatore. Season opened September in Hollywood, Calif., with Carmen.

Tour included: Hollywood, Calif. (2); New Haven, Conn. (5); Newark, N.J. (6); Atlanta, Ga. (3); San Juan, Puerto Rico (5).

Leading singers: Licia Albanese, Dorothy Kirsten, Zinka Milanov,

Pia Tassinari, sopranos; Gladys Swarthout, mezzo-soprano; Winifred Heidt, contralto; Eugene Conley, Ferruccio Tagliavini; Ramón Vinay, tenors; Leonard Warren, baritone; Nicola Mosccona, basso.

Conductors: Pietro Cimara, Enrico Leine, Carlo Moresco, Cesare Sodero.

Stage director: Armando Agnini.

NEW YORK CITY OPERA COMPANY

Est. 1944. Laszlo Halasz, dir. Paul Moss, mgr. City Center of Music and Drama, 130 W. 56th St., New York.

71 performances in City Center (2,600), New York (including 52 performances in fall season and 19 in spring season): Ariadne auf Naxos (8), Bartered Bride* (2), La Bohème (4), Carmen (8), Cavalleria Rusticana and I Pagliacci (paired, 7), Andrea Chenier (3), Eugene Onegin (3), Faust (4), Madama Butterfly (9), Pirates of Penzance (3), Rigoletto (6), Salomé (3), Tosca (3), La Traviata (8). Fall season opened Sept. 19. Spring season opened April 6.

3 performances on tour: Montreal, Canada (2); Union City, N.J.

Leading singers: Frances Anderson, Ann Ayars, Margit Bokor, Rosemarie Brancato, Vera Bryner, Vivian Della Chiesa, Doris

Doree, Lillian Fawcett, Camilla Fishelli, Ella Flesch, Virginia Haskins, Neurc Jorjorian, Beverley Lane, Brenda Lewis, Lucille Manners, Virginia MacWatters, Herva Marino, Brenda Miller, Lenore Portnoy, Hilde Reggiani, Gertrude Ribla, Graciella Rivera, Dorothy Sarnoff, Willa Stewart, Polyna Stoska, Frances Watkins, Camilla Williams, sopranos; Lydia Edwards, Terese Gerson, Winifred Heidt, Mary Kreste, Rosalind Nadell, Margery Mayer, Irra Petina, mezzo-sopranos and contraltos; Vasso Argyris, Eugene Conley, Irwin Dillon, John Dudley, Giulio Gari, John Hamill, William Horne, Luigi Infantino, Frederick Jagel, Hubert Norville, Nathaniel Sprinzena, Allen Stewart, Ramón Vinay, tenors; Carlos Alexander, Paul Dennis, George Doubrovsky, Edward Dunning, Grant Garnell, Gean Greenwell, Manfred Hecht, Ralph Herbert, Steven Kennedy, Desire Ligeti, Enzo Mascherini, Arthur Newman, James Pease, Ivan Petroff, Emil Renan, Donald Richards, Giuseppe Valdengo, Norman Young, baritones and bassos.

Conductors: Laszlo Halasz, Thomas P. Martin, Jean Morel, Julius Rudel, Lee Shaynen.

Stage directors: Eugene S. Bryden, Theodore Komisarjevsky, Leopold Sachse.

NEW YORK CIVIC OPERA COMPANY

Est. 1916. William Reutemann,

dir. Bruna Reutemann, mgr. 150 W. 46th St., New York.

75 performances on tour: Barber of Seville (8), Carmen (27), Rigoletto (24), La Traviata (16). Season opened Dec. 2 in Lynchburg, Va., with La Traviata.

Tour included Lynchburg, Va., Roanoke, Va. (2), Danville, Va.; Petersburg, Va.; Burlington, N.C. (2); High Point, N.C. (2); Fayetteville, N.C. (2); Wilmington, N.C. (3); Orangeburg, S.C. (2); Charleston, S.C. (2); Wacos, Ga. (2); Brunswick, Ga. (2); Tallahassee, Fla. (2); Thomasville, Ga. (2); Albany, Ga.; Pensacola, Fla.; Mobile, Ala. (2); Montgomery, Ala. (2); Birmingham, Ala. (2); Decatur, Ala. (2); Jackson, Tenn. (3); Springfield, Mo.; Dyersburg, Mo. (2); Poplar Bluff, Mo. (2); Cape Girardeau, Mo. (2); Harrisburg, Ill. (2); Lexington, Ky. (3); Huntington, W. Va. (3); Cumberland, Md. (3); Macon, Ga.; Savannah, Ga.; Norfolk, Va. (2); Newport News, Va. (2); Portsmouth, Va.; Greensboro, N.C.; Asheville, N.C. (3); Nashville, Tenn. (3); Columbia, Tenn. (2); Little Rock, Ark. (2); Plattsburg, N.Y.

Leading singers: Marjorie Hamill, soprano; Frances Mohan, mezzo-soprano; Antony Fiore, tenor; Lorenzo Gianfrini, baritone; John de Merchant, basso.

Conductor: Frank Foti.

POPULAR PRICE GRAND OPERA,
INC.

Est. 1943. Alfredo Salmaggi, dir.
Felix W. Salmaggi, mgr. Brooklyn
Academy of Music, 30 Lafayette Ave., Brooklyn 17, N.Y.

37 performances in Opera-House
(2,207) of Brooklyn Academy
of Music: *Aïda* (3), *L'Amico*
Fritz, *Barber of Seville* (2), *La*
Bohème (2), *Carmen* (6), *Caval-*
leria Rusticana (3), *Faust*, *La*
Forza del Destino, *Golden Gate**,
*Hansel and Gretel** (2), *Madama*
Butterfly (2), *Norma* (2), *Otello*,
I Pagliacci (3), *Rigoletto* (3),
Tosca (2), *La Traviata* (4), *Il*
Trovatore. Season opened Sept.
21 with *Carmen*.

World première: *The Golden*
Gate, music by Salvatore Virzi,
libretto by Armando Romano.
April 26.

Leading singers: Giovanni Bre-
viario, Maru Castagna, Norma
Howard, Anne Jeffreys, Alberta
Masiello, Eugene Morgan, Bar-
bara Patton, Nino Ruisi, Laura
Triggiani.

Conductors: Anton Coppola, Al-
berto Sciarretti, Gabriele Sime-
oni.

Stage director: Philip Culcasi.

SAN CARLO OPERA COMPANY

Est. 1911. Fortune Gallo, gen. dir.
Mario Valle, artistic dir. 1697
Broadway, New York.

21 performances in Center Thea-
ter, New York (2,692): *Aïda*

(3), *Barber of Seville*, *La Bo-*
hème (2), *Carmen* (3), *Caval-*
leria Rusticana and *I Pagliacci*
(paired), *Faust*, *Madama Butter-*
fly (3), *Rigoletto* (2), *La Tra-*
viata (3), *Tosca*, *Il Trovatore*.
New York season opened April
23. Touring season opened Oct.
15.

102 performances on tour: Roch-
ester, N.Y.; Jamestown, N.Y.;
Erie, Pa.; Cleveland, Ohio (3);
Springfield, Mass. (2); Worces-
ter, Mass.; Fitchburg, Mass.;
Lowell, Mass.; Brockton, Mass.;
Boston, Mass. (8); Jersey City,
N.J. (2); Scranton, Pa. (2); Wil-
mington, Del. (2); Richmond,
Va.; Greensboro, N.C.; Win-
ston-Salem, N.C.; Jackson, Miss.
(2); Shreveport, La.; Wichita
Falls, Tex. (2); Fort Worth,
Tex.; Tucson, Ariz.; Phoenix,
Ariz.; Long Beach, Calif.; Los
Angeles, Calif. (8); San Diego,
Calif.; Fresno, Calif. (2); San
Francisco, Calif. (12); Oakland,
Calif.; San Jose, Calif.; Tacoma,
Wash. (2); Seattle, Wash. (2);
Vancouver, Canada (5); Boise,
Idaho; Pocatello, Idaho; Ogden,
Utah (2); Salt Lake City, Utah
(2); Denver, Col. (2); Omaha,
Neb. (2); Des Moines, Iowa;
Albany, N.Y.

Leading singers: Stella Andreva,
Mina Cravi, Elda Ercole, Ann
Jones, Selma Kaye, Hizi Koyke,
Herva Nelli, Marybelle Norton,
Hilde Reggiani, Clelia Venditti,
sopranos; Jean Browning, Lor-
raine Calcagno, Coe Glade,
Emily Kalter, mezzo-sopranos;

Paolo Civil, Adrien La Chance, Mario Palermo, Alfonso Pravadelli, Sydney Rayner, Nino Scatolini, tenors; Stephen Ballarini, Mario Fiorella, Carlo Morelli, Mostyn Thomas, Mario Valle, baritones; Fausto Bozza, Valfrido Patacchi, Victor Tatozzi, William Wilderman, bassos.

Conductors: Anton Coppola, Aldo Franchetti, Carlo Moresco, Victor Trucco.

Stage directors: Fausto Bozza, Mario Valle.

PHILADELPHIA, PA.

AMERICAN OPERA COMPANY

Est. 1946. Vernon Hammond, dir.; Matthew Zehr, mgr. 1715 Chestnut St., Philadelphia.

1 performance in Academy of Music (3,050), Philadelphia: *Abduction from the Seraglio** (Oct. 24).

Leading singers: Adelaide Bishop, Beverley Lane, sopranos; David Lloyd, Leopold Simoneau, tenors; James Pease, bass-baritone.

Conductor: Vernon Hammond.

Stage Director: Rose Landver.

DRA MU OPERA COMPANY

Est. 1945. Henri Elkan, Raymond Smith, dirs. Raymond Smith, mgr. 130 N. Sickels St., Philadelphia.

2 performances in Academy of Music (3,050), Philadelphia:

*Faust** (Dec. 27); *La Traviata** (May 2).

Leading singers: Dorothy Candie, Beatrice Jervay, Thelma Robinson, Elizabeth Walker, Elizabeth Wilder, sopranos; Frances Newsome, contralto; Frederick Dickerson, Frederick Johnson, William Watson, tenors; Holton Hackett, James Lapsley, Carlos Noyles, baritones; William Smith, basso.

Conductor: Henri Elkan.

Stage director: Louis Raybaud.

PHILADELPHIA-LA SCALA OPERA COMPANY

Est. 1921. Francesco Pelos, dir. and mgr. Morris Bldg., 1421 Chestnut St., Philadelphia.

13 performances in Academy of Music (3,050), Philadelphia: *Aida*, *Barber of Seville*, *La Bohème*, *Carmen* (2), *Cavalleria Rusticana* and *I Pagliacci* (paired), *Faust*, *La Gioconda*, *Lucia di Lammermoor*, *Madama Butterfly*, *Norma*, *Rigoletto*, *La Traviata*. Season opened Sept. 23 in Buffalo, N.Y.

34 performances on tour: Buffalo, N.Y. (7); Baltimore, Md. (5); Detroit, Mich. (7); Pittsburgh, Pa. (7); Washington, D.C. (8); Baltimore, Md. (5). (Added repertory on tour: *Hansel and Gretel*, *Roméo et Juliette*, *Tristan und Isolde*, *Il Trovatore*.)

Leading singers: Rose Bampton, Elena Dancesc, Eva de Luca, Jeri

Dorsey, Helen George, Norina Greco, Dorothy Kirsten, Inge Manski, Zinka Milanov, Patrice Munsel, Herva Nelli, Claudia Pinza, Hilde Reggiani, Dorothy Sarnoff, Pia Tassinari, Helen Traubel, sopranos; Thelma Altman, Karin Branzell, Bruna Castagna, Winifred Heidt, Dorette Manski, Lillian Marchetto, mezzo-sopranos and contraltos; Kurt Baum, Eugene Conley, Francesco Curci, Gino Fratesi, Bruno Landi, Nino Martini, Andrew McKinley, James Melton, Antonio Salvarezza, Tito Schipa, Set Svanholm, Ferruccio Tagliavini, Antonio Vela, Ramón Vinay, tenors; Richard Bonelli, Walter Cassell, John Ciavola, Donald Dickson, Lester Englander, Julius Huehn, Enzo Mascherini, Angelo Pilotto, Martial Singher, Alexander Sved, Lawrence Tibbett, Giuseppe Valdengo, baritones; Salvatore Baccaloni, John Gurney, John Lawler, Ugo Novelli, Nino Ruisi, bassos.

Conductors: Giuseppe Bambo-schek, Ernst Knoch, Gabriele Simeoni.

Stage directors: Benjamin Altieri, Louis Raybaud.

PITTSBURGH, PA.

PITTSBURGH OPERA, INC.

Est. 1939. Richard Karp, dir. R. A. Martin, mgr. 320 Fourth Avenue, Pittsburgh 22.

6 performances in Syria Mosque (3,800), Pittsburgh: Barber of

Seville, Fidelio*, Magic Flute*, Rigoletto, Tosca. Season opened Nov. 9 with Tosca.

Leading singers: Josephine Antoine, Mary Martha Briney, Vivian Della Chiesa, Lillian Raymond, Regina Resnik, sopranos; Leslie Chabay, Irwin Dillon, Frederick Jagel, John Brooks McCormack, Eric Rowton, tenors; Carlos Alexander, Salvatore Baccaloni, Walter Olitzki, James Pease, Hugh Thompson, Robert Weede, baritones and bassos.

Conductor: Richard Karp.

Stage directors: Armando Agnini, Carlos Alexander.

PROVIDENCE, R.I.

†NEW ENGLAND OPERA COMPANY
78 Marshall St., Providence.

RIVERSIDE, CALIF.

RIVERSIDE OPERA ASSOCIATION

Est. 1932. Marcella Craft, dir. Mission Inn, Riverside.

12 performances in Music Room, Mission Inn, Riverside: Cossec Cantata* and Maid-Mistress* and Secret of Suzanne* (triple bill, 3), Don Carlos* (3), Hansel and Gretel* (3), La Traviata* (3). Season opened Dec. 3 with La Traviata.

Leading singers: Betty Burkes, soprano; Ada Mac Hardeman, mezzo-soprano; Myra Wilker, contralto; Kenneth Akin, tenor; Lawrence Finkel, baritone.

Conductor: Barton Bachmann.

Stage director: Marcella Craft.

ROCHESTER, N.Y.

+ROCHESTER GRAND OPERA COMPANY

Josephine Di Crasto, dir. 745 Penfield Road, Rochester.

+VERDI GRAND OPERA COMPANY

S. Zaccaria, dir. 62 East Ave., Rochester.

ST. PAUL, MINN.

ST. PAUL CIVIC OPERA ASSOCIATION

Est. 1932. Philip Fein, Leo Kopp, dirs. E. A. Furni, mgr. 143 W. 4th St., St. Paul.

3 performances in St. Paul Auditorium, St. Paul: Madama Butterfly*, Merry Widow*, Naughty Marietta*. Season opened Sept.

Leading singers: Donald Gage, David Lloyd, Penny Perry, Leona Schuenemann.

Conductors: Ray Cutting, Leo Kopp.

Stage director: Philip Fein.

SAN ANTONIO, TEX.

SAN ANTONIO OPERA FESTIVAL

Est. 1945. Max Reiter, dir. Municipal Auditorium, San Antonio.

4 performances in San Antonio Municipal Auditorium (6,000): Aida (2), Faust, Madama Butter-

fly. Season opened Feb. 17 with Aida.

Leading singers: Licia Albanese, Carolyn Long, Stella Roman, sopranos: Margaret Harshaw, Helen Olheim, mezzo-sopranos; Francesco Curci, Frederick Jagel, Charles Kullman, tenors; George Czaplicki, Robert Weede, baritones; Lorenzo Alvary, Virgilio Lazzari, bassos.

Conductor: Max Reiter.

Stage director: Anthony L. Stivanello.

SAN FRANCISCO, CALIF.

SAN FRANCISCO OPERA COMPANY

Est. 1923. Gaetano Merola, gen. dir. Paul Posz, mgr. War Memorial Opera House, San Francisco.

27 performances in War Memorial Opera House (3,252), San Francisco (including 10 regular subscription, 5 popular, 10 "extras," and 2 young people's performances): La Bohème (2), Boris Godunov (2), Carmen (3), Don Pasquale (2), Fidelio* (2), La Forza del Destino, Lakmé (2), Lohengrin (2), Lucia di Lammermoor, Madama Butterfly (2), Marriage of Figaro, Rigoletto, Roméo et Juliette, Der Rosenkavalier (2), La Traviata (2), Il Trovatore. Season opened Sept. 17 with Lohengrin.

25 performances on tour: Portland, Ore. (4); Seattle, Wash. (4); Sacramento, Calif. (3); Pas-

adena, Calif. (2); Los Angeles, Calif. (12).

Leading singers: Licia Albanese, Nadine Conner, Lily Djanel, Florence George, Eleanor Knapp, Lotte Lehmann, Jarmila Novotna, Lily Pons, Regina Resnik, Stella Roman, Maria Sa Earp, Bidu Sayao, Astrid Varnay, Thelma Votipka, sopranos; Herta Glaz, Margaret Harshaw, Ellen Repp, contraltos; Kurt Baum, Mario Berini, Jussi Bjoerling, Alessio de Paolis, John Garris, Raoul Jobin, Charles Kullman, Jan Peerce, Set Svanholm, tenors; John Brownlee, George Cehanovsky, George Czaplicki, Mack Harrell, Walter Olitzki, Ivan Petröff, Kenneth Schon, Lawrence Tibbett, Francesco Valentino, baritones; Lorenzo Alvary, Salvatore Baccaloni, Desire Ligeti, Nicola Moscona, Ezio Pinza, bassos.

Conductors: Kurt Herbert Adler, Fritz Berens, Paul Breisach, Pietro Cimara, Otello Cironi, Antonio Dell'Orefice, Peter Paul Fuchs, Karl Kritz, Gaetano Merola, George Sebastian, William Steinberg, Hermann Weigert.

Stage director: Armando Agnini.

SCRANTON, PA.

COMMUNITY OPERA SOCIETY OF SCRANTON

Est. 1946. Ferdinand Liva, dir. Rita Sawicki, sec. Suite 207-208, Connell Bldg. Scranton 3.

2 performances in Masonic Temple (1,826), Scranton: Aida (Oct. 21); La Traviata (March 24).

Leading singers: Constance Bilotta, Lena Ferretti, Betty Fragin, Rita Rosato, Mary Russionello, sopranos; Jane Mongan, mezzo-soprano; Bruno Landi, B. J. McGurl, Arsen Tarpoff, tenors; Frank Curcio, Frank Nicolosi, Giuseppe Valdengo, baritones; George Bachman, basso.

Conductor: Ferdinand Liva.

Stage director: George V. Winterstein, Jr.

SCRANTON CIVIC OPERA GUILD

Est. 1942. Rev. S. J. Florey, dir. Angelo W. Fiorani, mgr. 409 Connell Bldg., Scranton 3.

3 performances in Temple Auditorium (1,826), Scranton: Carmen, Cavalleria Rusticana and I Pagliacci (paired), Madama Butterfly. Season opened Oct. 3.

Leading singers: Tomika Kanazawa, Lillian Raymondi, sopranos; Coe Glade, mezzo-soprano.

Conductors: Anton Coppola, Alberto Sciarretti, Victor Trucco.

Stage director: Mario Valle.

SYRACUSE, N.Y.

MANHATTAN GRAND OPERA COMPANY, INC.

Est. 1944. Dr. Nicholas Gualillo, dir. and mgr. 316 S. Warren St., Syracuse 2.

3 performances in Lincoln Auditorium (1,894), Syracuse: Madama Butterfly, Rigoletto, La Traviata. Season opened Nov. 20 with La Traviata.

1 performance on tour: Utica, N.Y.

Leading singers: Nina Bandelloni, Lucia Evangelista, sopranos; Gabor Carelli, Russell Roberts, tenors; Eugene Morgan, baritone. Conductor: Nicholas Gualillo.

Stage directors: Anthony Amato, John Newfield.

TRENTON, N.J.

TRENTON OPERA ASSOCIATION

Est. 1940. John E. Curry, mng. dir. Michael DePace, asso. dir. 37 N. Willow St., Trenton.

2 performances in Memorial Hall, Trenton: La Bohème (March 1), Cavalleria Rusticana and I Pagliacci (April 19).

Leading singers: Nadine Conner, Vivian Della Chiesa, Gloria Loria, Maria Sa Earp, sopranos; Giulio Gari, Frederick Jagel, Thomas Hayward, tenors; Giuseppe Valdengo, Robert Weede, baritones.

Conductors: Paul Breisach, Nicolas Rescigno.

Stage director: Armando Agnini.

UNION CITY, N.J.

†HUDSON GRAND OPERA ASSOCIATION

Est. 1942. Thomas Martin, dir. Ruth Kelley Martin, mgr. Union City, N.J.

WHITE PLAINS, N.Y.

AMERICAN LYRIC THEATER, INC.

Est. 1947. Leopold Sachse, dir. Westchester County Center, White Plains.

1 performance in Westchester County Center (4,000), White Plains: Barber of Scville* (May 16).

Leading singers: Winifred Heidt, Mary Kreste, mezzo-sopranos; Lawrence Davidson, Felix Knight, tenors; Gean Greenwell, Ralph Herbert, Arthur Newman, bass-baritones.

Conductor: Paul Breisach.

Stage director: Leopold Sachse.

WILMINGTON, DEL.

WILMINGTON OPERA SINGERS

Est. 1947. Herbert Fiss, dir. Wilmington Playhouse, Wilmington.

2 performances in Wilmington Playhouse: Aïda, Feb. 20, 22.

Leading singers: Ella Flesch, soprano; Dorothy Hartigan, mezzo-soprano; Eric Rowton, tenor; Valfrido Patacchi, basso.

Conductor: Herbert Fiss.

Stage director: Armando Agnini.

Books on Music and Musicians

LIVING WITHIN the scope of the Yearbook as a whole, this section lists books published in the United States between September 1946 and May 1947, inclusive. Text-books, teachers manuals, and works of a strictly technical nature are not given, unless they have a special importance that warrants bringing them to the attention of the more general reader. Otherwise, this list attempts to cover the entire field of books on music, including those novels in which the musical interest is paramount.

ABRAHAM, GERALD (ed.)

Well known British music critic.

THE MUSIC OF SCHUBERT. New York: W. W. Norton & Company, Inc.; 1947. 342 pages. Chronology, bibliography, list of compositions, musical examples. No general index. \$3.75.

Contents: "Schubert the Man," by Otto Erich Deutsch (translated by Robert Wiener); "The Orchestral Music," by Mosco Carner; "The Chamber Music," by J. A. Westrup; "The Piano Music," by Kathleen Dale; "The Songs," by Alec Robertson; "Music for the Stage," by A. Hyatt King; "Church and Choral Music," by Carl Rosenthal and Abram Loft; "The Schubert Idiom," by T. C. L. Pritchard.

THE MUSIC OF TCHAIKOVSKY. New York: W. W. Norton & Company, Inc.; 1946. 277 pages. Illustrations: one half-tone. Chronology, bibliography, list of works, musical examples. No general index. \$3.75.

Contents: "Tchaikovsky the Man," by Edward Lockpeiser; "The Symphonies," by Martin Cooper; "Works for Solo Instrument and Orchestra," by Eric Blom; "Miscellaneous Orchestral Works," by Ralph W. Wood; "The Chamber Music," by Colin Mason; "The Piano Music," by A. E. F. Dickinson; "Operas and Incidental Music," by Gerald Abraham; "The Ballets," by Edwin Evans; "The Songs," by A. Alshvang (translated by I. Freeman); "Religious and Other Choral Music," by Gerald Abraham.

BALDWIN, SAMUEL ATKINSON

A founder and fellow of the American Guild of Organists.

THE STORY OF THE AMERICAN GUILD OF ORGANISTS. New York: The H. W. Gray Co., Inc., 1946. 80 pages. Illustrations: one half-tone. No index. \$2.00.

A brief history of the Guild, based on articles the author contributed to *The Diapason* during 1945-1946.

BAMPTON, RUTH

See: Coit, Lottie Ellsworth.

BENN, CHRISTOPHER

Young British critic and musicologist who died in action during the war in 1941.

MOZART ON THE STAGE. Introduction by Richard Capell. New York: Coward-McCann, Inc.; 1947. (Printed in Great Britain.) 178 pages. Illustrations: ten drawings by Kenneth Green, nine of them in color. Appendix (on Lorenzo da Ponte and Emanuel Schikaneder), bibliography. No index. \$5.00.

A study of the staging and production of *Le Nozze di Figaro*, *Don Giovanni*, *Così Fan Tutte*, and *Die Zauberflöte*.

BLESH, RUDI [RUDOLPH PICKETT BLESH]

One of America's leading authorities on jazz.

SHINING TRUMPETS, A History of Jazz. New York: Alfred A. Knopf; 1946. xvi + 365 [+ xxiv] + xvii pages. Profusely illustrated with half-tones and musical examples. Appendices, list of records cited in the text, musical examples referred to in the text, general index, index of music. \$5.00.

A detailed history of jazz from its African background through its formative period in the United States to its present manifestations.

BRINK, CAROL [RYRIE]

Writer, best known for her books for children.

HARPS IN THE WIND, The Story of the Singing Hutchinsons. New

York: The Macmillan Company; 1947. vii + 312 pages. Illustrated with a number of half-tones. Bibliography, index. Also: a listing, "Some of the Songs Introduced or Sung by the Hutchinson Family." \$3.50.

The lives and careers of the singing members of the Hutchinson family, whose public performances were popular in the United States in the middle decades of the nineteenth century.

BURCH, GLADYS

Author of several books on musicians for young people.

FAMOUS VIOLINISTS FOR YOUNG PEOPLE. New York: A. S. Barnes & Company; 1946. viii + 232 pages. Illustrated with a number of half-tones and one line drawing. Index. \$2.00.

The history of the violin, its construction and its makers, and biographical sketches of leading violinists from Arcangelo Corelli to Albert Spalding.

CANNON, BEEKMAN C.

Candidate for the Ph.D. at Yale University, whose studies were interrupted from 1941 to 1946 by service in the U.S. Navy, where he attained the rank of Commander.

JOHANN MATTHESON, Spectator in Music. (Yale Studies in the History of Music, Volume I.) New Haven: Yale University Press; 1947. xi + 244 pages. Illustrations: two half-tones. Critical bibliography, appendix, general bibliography (of works most frequently mentioned in the book), index. \$3.00.

The life and influence of one of the outstanding writers on music of the early eighteenth century.

CARMICHAEL, HOAGY

Well known composer of popular songs.

THE STARDUST ROAD. New York, Toronto: Rinehart and Company, Inc.; 1946. 156 pages. Illustrations: five half-tones. No index. \$2.00.

Reminiscences centering about the author's student days at the University of Indiana.

CHASE, GILBERT

Supervisor of Music, NBC University of the Air; Instructor in Music for Radio, Columbia University.

THE STORY OF MUSIC, Broadcast Series of the NBC University of the Air, A Public Service Feature of the National Broadcasting Company. Handbook, Vol. 2, 1946-47. New York: Published for the National Broadcasting Company by the Southern Music Publishing Company, Inc.; 1946. 84 pages. List of selected recordings (compiled by David Hall), bibliographies. No index. 25 cents.

A handbook supplementing the second annual series of broadcasts on "The Story of Music," a Thursday evening feature in the NBC University of the Air. The present series deals with the lyric theater and covers grand opera, operetta, operatic ballets, and incidental music for plays.

CHASE, GILBERT (ed.)

MUSIC IN RADIO BROADCASTING. (NBC—Columbia University

Broadcasting Series.) New York: McGraw-Hill Book Company, Inc.; 1946. ix + 152 pages. Index. \$1.75.

Based on the course, "Music for Radio," given by Columbia University Extension in cooperation with the National Broadcasting Company. Contents: "Music in Radio," by Samuel Chotzinoff; "Building the Musical Program," by Ernest La Prade; "Production of Musical Programs," by Edwin L Dunham; "Composing for Radio," by Morris Mammorsky; "Conducting for Radio," by Frank J. Black; "Arranging Music for Radio," by Tom Bennett; "Musical Continuity for Radio," by David Hall; "Musical Rights in Radio," by Thomas H. Belviso; "Musicology and Radio," by Gilbert Chase; "Opera in Television," by Herbert Graf.

COIT, LOTTIE ELLSWORTH and BAMPTON, RUTH

Mrs. Coit is Director of Children's Classes in Introduction to Music, Eastman School of Music, Rochester, N.Y. Miss Bampton is Director of Music, Polytechnic Elementary and Junior High School, Pasadena, Calif.

THE CHILD CHOPIN. (Childhood Days of Famous Composers.) Philadelphia: Theodore Presser Co.; 1946. 20 pages. Illustrated with several half-tones and line reproductions. Also: six musical selections for the piano, arranged by Miss Bampton. No index. 35 cents.

A brief biography of the composer, stressing his early days. The book encourages the young reader to make a playlet based on the facts of the story. A special page, entitled "Directions for Making Miniature Stage and Settings," is written by Virgil Poling, Director of the Student Workshop, Dartmouth College.

THE LITTLE RED HEN. New York: G. Schirmer, Inc.; 1947. 32 pages. Illustrated with a number of drawings by George Martin. No index. 75 cents.

"Story and characteristic music adapted for children to read, play, sing, or dramatize."

DEUCHER, SYBIL

Teacher of music and dramatics at the Spence School, New York City; co-author with Opal Wheeler of several musical biographies for young people.

EDWARD GRIEG. Boy of the Northland. New York: E. P. Dutton & Company; 1946. 165 pages. Illustrated with a number of drawings by Mary Greenwalt. Also: twenty-four musical selections. No index. \$2.50.

A biography of the composer, written for young people.

DEXTER, DAVE, JR.

Authority on jazz, formerly editor of *Down Beat*.

JAZZ CAVALCADE. The Inside Story of Jazz. Foreword by Orson Welles. New York: Criterion Music Corp.; 1946. ix + 258 pages. Illustrated with a number of half-tones. Selected bibliography, index. \$3.00.

A history of jazz and of the many musicians who were responsible for its development.

EINSTEIN, ALFRED

Celebrated musicologist, author of *Greatness in Music*, *Mozart—His Character, His Work*, and other books.

MUSIC IN THE ROMANTIC ERA. New York: W. W. Norton & Company, Inc.; 1947. xii + 371 pages. Illustrated with a number of half-tones. Index. \$5.00.

An intensive study of the Romantic movement in nineteenth-century Europe, showing how it was expressed in music and how, in turn, music affected it.

ELSIE-JÉAN

Author of various books for young people.

MOZART. His Story and Music. New York: Edwin H. Morris & Company, Inc.; 1946. 31 pages. Illustrations: six drawings by Mary C. Peterson. Also: seven musical selections arranged for piano by Bert Reisfeld. No index. 60 cents.

A brief biography of the composer, for young people.

ERSKINE, JOHN

Celebrated American author and musician; former president of the Juilliard Graduate School of Music, New York City.

THE MEMORY OF CERTAIN PERSONS. Philadelphia, New York: J. B. Lippincott Company; 1947. 439 pages. Index. \$4.00.

An autobiography.

EWEN, DAVID

Well known American writer on music.

HAYDN, A GOOD LIFE. New York: Henry Holt and Company; 1946. 245 pages. Illustrated

with a number of drawings by Marion Kohs. List of Haydn works and recordings, extracts from familiar works, chronological chart ("The World that Haydn Lived In"), index. \$2.75.

A biography of the composer, for young readers.

MUSIC COMES TO AMERICA. New York: Allen, Towne & Heath, Inc.; 1947. 295 pages. Index. \$3.50.

The evolution of musical culture in the United States. New and revised edition of a book that was first published in 1942 by the Thomas Y. Crowell Co.

EWING, ANNEMARIE

Musician, student of jazz, and documentary writer for the radio.

LITTLE GATE. New York, Toronto: Rinehart and Company, Inc.; 1947. 278 pages. \$2.75.

A novel about a small-town saxophonist who came under the influence of the Chicago school of jazz.

FIELDS, VICTOR ALEXANDER

Assistant Professor of Voice and Dictation and Director of the Speech and Voice Clinic, College of the City of New York.

TRAINING THE SINGING VOICE, An Analysis of the Working Concepts Contained in Recent Contributions to Vocal Pedagogy. New York: King's Crown Press; 1947. 337 pages. Annotated bibliography, index. \$4.00.

A coordination of the many concepts and techniques that have been adopted in the training of singers.

FINLETTER, GRETCHEN [DAMROSCH]

The second of Walter Damrosch's four daughters.

FROM THE TOP OF THE STAIRS. Boston: Little, Brown and Company; 1946. (An Atlantic Monthly Press Book.) 252 pages. No index. \$2.50.

Amusing reminiscences of the Damrosch household and its many visitors, when the author was a young girl.

FINNEY, ROSE LEE

American composer, Professor of Music at Smith College.

THE GAME OF HARMONY. New York: Harcourt, Brace and Company; 1947. 167 pages. Illustrated with a number of musical examples. No index. \$3.00.

An informal, non-academic approach to the study of harmony.

FOLDES, LILI [RENDY]

Wife of the concert pianist, Andor Földes, and formerly a journalist in Hungary.

TWO ON A CONTINENT. New York: E. P. Dutton & Company, Inc.; 1947. 254 pages. No index. \$3.00.

American impressions by the author and her husband as they toured the country.

FÜLÖP-MILLER, RENÉ

Well known journalist, biographer, and political writer of Hungarian origin, now residing in the United States.

SING, BRAT, SING. Translated from the German by Richard

Winston. New York: Henry Holt and Company; 1947. 191 pages. \$2.75.

A short novel about the discovery and exploitation of a four-year-old musical prodigy whose malicious obstinacy accounts for many fantastic episodes.

GEIRINGER, KARL

Distinguished musicologist, formerly curator of the collections of the Society of Friends of Music, Vienna.

HAYDN, A Creative Life in Music. New York: W. W. Norton & Company, Inc.; 1946. 342 pages. Illustrated with a number of half-tones and one line reproduction. Bibliography, index. \$5.00.

A biography of the composer, with detailed discussion of his works.

GEISSMAR, BERTA

For many years, secretary to Wilhelm Furtwängler and manager of the Berlin Philharmonic Orchestra; since 1936, organizing manager of the London Philharmonic Orchestra and, for a time, general secretary to Sir Thomas Beecham.

Two Worlds of Music. New York: Creative Age Press, Inc.; 1946. 327 pages. Illustrations: three half-tones. Index. \$3.00.

A first-hand account of two great conductors, Furtwängler and Beecham, against the background of their times and of the writer's personal story.

GOFFIN, ROBERT

Distinguished authority on American popular music; Director of the Museum of Jazz, New Orleans.

HORN OF PLENTY, The Story of Louis Armstrong. Translated from the French by James F. Bezou. New York: Allen, Towne & Heath, Inc.; 1947. 304 pages. Illustrations: one half-tone. No index. \$3.00.

A biography of the great Negro trumpet player.

GOLDMAN, RICHARD FRANKO

Since 1937, Associate Conductor of the Goldman Band; son of the famous band conductor, Edwin Franko Goldman.

THE CONCERT BAND. (Volume I of the series, "The Field of Music," edited by Ernest Hutcheson.) New York, Toronto: Rinehart and Company, Inc.; 1946. ix + 246 pages. Illustrations: eight half-tones, three musical specimens, and one diagram. Selected bibliography, index. \$3.00.

The history and development of the modern concert band, together with the men and conditions that brought it about.

GOSS, MADELEINE

Author of music books for young people.

BEETHOVEN, Master Musician. New York: Henry Holt and Company; 1946. 364 pages. Illustrated with a number of line drawings by Carl Schultheiss. Bibliography, list of Beethoven works and recordings, chronological chart ("The World that Beethoven Lived In"), index. \$3.00.

A biography of the composer, for young readers.

GRAF, MAX

Distinguished Viennese critic and musicologist, now residing in the United States.

MODERN MUSIC, Composers and Music of Our Time. Translated from the German by Beatrice R. Maier. New York: Philosophical Library; 1946. 320 pages. Index. \$3.00.

Composers of the twentieth century and some of their immediate predecessors considered in terms of their esthetic ideas and of the social and economic influences upon them.

GRONOWICZ, ANTONI

Polish writer now living in the United States; formerly Assistant Professor of History at the University of Lwow.

SERGEI RACHMANINOFF. Translated from the Polish by Samuel Sorgenstein and Edna Ruth Johnson. New York: E. P. Dutton and Company, Inc.; 1946. 153 pages. Illustrated with a number of drawings by Woodi Ishmael. List of Rachmaninoff works and transcriptions, bibliography, index. \$2.50.

A biography of the composer-pianist.

TCHAIKOVSKY. Translated from the Polish by Joseph Vetter. New York: Thomas Nelson & Sons; 1946. 192 pages. Illustrated with six drawings by George Avison. List of Tchaikovsky compositions, selected bibliography, index. \$2.50.

A biography of the composer.

HALLSTROM, JOHN [L.]

An executive of the RCA Victor Company.

RELAX AND LISTEN, How to Enjoy Music through Records. New York, Toronto: Rinehart and Company, Inc.; 1947. xv + 272 pages. Lists of recorded music and glossary of musical terms. No index. \$2.50.

An informal guide for laymen.

HEINSHEIMER, H. W.

At one time, an editor and head of the opera department, Universal Edition; subsequently, editor and manager of the American office of Booscy & Hawkes.

MENAGERIE IN F SHARP. Garden City, N.Y.: Doubleday & Company, Inc.; 1947. 275 pages. No index. \$2.75.

A humorous array of European memories and American impressions.

HINDEMITH, PAUL

Celebrated German composer now teaching at Yale University.

ELEMENTARY TRAINING FOR MUSICIANS. New York: Associated Music Publishers, Inc.; 1946. xiii + 237 pages. Profusely illustrated with inmusical examples. Index. \$4.00.

Basic principles governing rhythm, meter, intervals, scales, and notation, and their correct application.

HINES, JOHN HYAMS, BEN and RIPPERGER, HELMUT

Mr. Hines is an authority on jazz. Mr. Hyams is a music authority for the

Columbia Broadcasting System. Mr. Ripperger is author of *Music Quiz*.

RECORD COLLECTOR'S GUIDE. New York: Franklin Watts, Inc.; 1947. 75 pages. Illustrations: six drawings by Paul Robertson. Check list of suggested readings. No index. \$1.00.

Detailed suggestions on the care and building of a record library. There are separate sections on classical music, folk-song, ballet, and jazz, each followed by a list of recordings recommended as a nucleus for a collection.

HOSPERS, JOHN

Member of the Department of Philosophy, Columbia University.

MEANING AND TRUTH IN THE ARTS. Chapel Hill, N.C.: The University of North Carolina Press; 1946. ix + 252 pages. Bibliography, index. \$4.00.

An original contribution to esthetics and the philosophy of art. Examples are drawn liberally from music, painting, and literature.

HYAMS, BEN

See: Hines, John

IKONNIKOV, ALEXEI A.

Member of the faculty, Soviet Musical Academy, Moscow.

MYASKOVSKY, HIS LIFE AND WORK. Translated from the Russian. New York: Philosophical Library; 1946. 162 pages. Illustrated with a number of half-tones. Catalogue of Myaskovsky's works. No index. \$2.75.

A biography of the Soviet composer and an analysis of his music.

JUSTUS, MAY

Resident of Tracy City, Tennessee.

SAMMY. Chicago: Albert Whitman & Company; 1946. 47 pages. Illustrated with a number of drawings, both in color and in black-and-white, by Christine Chisholm. \$2.00.

A story for young people, of a Tennessee mountain boy who helps a song collector obtain the complete version of an old ballad.

KAHN, E. J., JR.

Member of the editorial staff of *The New Yorker*.

THE VOICE, THE STORY OF AN AMERICAN PHENOMENON. New York, London: Harper & Brothers; 1947. xvii + 125 pages. Illustrated with a number of half-tones. No index. \$2.00.

The story of Frank Sinatra, the man and the legend, based on a three-part profile that appeared the previous year in *The New Yorker*.

KOLODIN, IRVING (ed.)

Music critic of the *New York Sun*.

NEW GUIDE TO RECORDED MUSIC. New York: Doubleday & Company, Inc.; 1946. xxi + 382 pages. Index (of performers and performing groups). \$3.50.

Third edition, revised. A "personalized commentary on all consequential recordings of serious music available in American catalogues." The material is arranged alphabetically by composers.

KREVIT, WILLIAM

Piano teacher of Brooklyn, N. Y.

MUSIC FOR YOUR CHILD. New York: Dodd, Mead & Company;

1946. viii + 128 pages. Illustrated with a number of drawings by Marc Simont. Reading and record lists. No index. \$2.50.

A handbook for parents whose children are taking music lessons.

LAWRENCE, SIDNEY J.

Authority on child psychology as applied to music.

EVERYONE'S MUSICAL, Psycho-logically Speaking. Chicago, New York: Clayton F. Summy Company; 1946. 167 pages. Illustrated with a number of drawings by Roland Roycroft. No index. \$2.50.

A new approach to teacher-child-parent relationships in music study.

LEICHTENTRITT, HUGO

Well known music historian; author of *Music, History, and Ideas*.

SERGE KOUSSEVITZKY, The Boston Symphony Orchestra and the New American Music. Cambridge, Mass.: Harvard University Press; 1946. 199 pages. Illustrations: one half-tone. Index. \$3.00.

A study of American music as presented during the last quarter of a century by the Boston Symphony Orchestra under Serge Koussevitzky.

LENSKI, LOIS

Well known writer and illustrator for young people.

BLUE RIDGE BILLY. New York, Philadelphia: J. B. Lippincott Company; 1946. xvi + 203 pages. Profusely illustrated with draw-

ings by the author. Glossary of mountain words and phrases. \$2.50.

A story for young people, about a boy in the mountains of North Carolina who dreams of owning a fiddle and playing it in the neighborhood music frolics.

LICHT, SIDNEY, M.D.

Fellow of the New York Academy of Medicine.

MUSIC IN MEDICINE. Foreword by Alexandre Tansman. Boston: New England Conservatory of Music; 1946. xx + 132 pages. Bibliography, index. \$3.00.

A guide for musicians who wish to work with physicians in music therapy. The book is based on a series of lectures the author gave at the New England Conservatory of Music.

LOMAX, JOHN A.

Celebrated authority on the folk-music of America.

ADVENTURES OF A BALLAD HUNTER. New York: The Macmillan Company; 1947. xi + 302 pages. Illustrated with a number of drawings by Ken Chamberlain. No index. \$3.75.

An informal autobiography consisting primarily of episodes in the author's quest for folk-music. The text of many songs is given in the course of the narrative.

LINGG, ANN M.

Musicologist, native of Vienna, whose special field of study is Mozart.

MOZART, Genius of Harmony. New York: Henry Holt and

Company; 1946. viii + 331 pages. Illustrated with a number of drawings by Helen Frank. Glossary, biographical notes, Mozart works and recordings, chronological chart ("The World that Mozart Lived In"), index of names, index of works. \$3.00.

A biography of the composer, for young readers.

McCoy, Guy (ed.)

Assistant editor of the magazine, *The Etude*.

PORTRAITS OF THE WORLD'S BEST-KNOWN MUSICIANS, An Alphabetical Collection of Notable Musical Personalities of the World Covering the Entire History of Music. Philadelphia: Theodore Presser Co.; 1946. 251 pages. Profusely illustrated with half-tones. Index of American and Canadian names. \$3.50.

Approximately 4,750 small pictures, accompanied by thumbnail biographies, of composers, performing artists, teachers, and music patrons.

MACKENZIE, RICHARD CHARLTON (ed.)

Member of the English Department, College of the City of New York.

OLD FAVORITE SONGS AND HYMNS. Garden City, N. Y.: Blue Ribbon Books (Garden City Publishing Company, Inc.); 1946. 300 pages. Index of first lines, index of authors. \$1.00.

The words to 348 folk-songs, ballads, nursery tunes, anthems, spirituals, and hymns.

McPHEE, COLIN

Composer, pianist, and critic; authority on the culture of the Far East and the islands of the Southern Pacific area.

A HOUSE IN BALI. (An Asia Press Book.) New York: The John Day Company; 1946. 234 pages. Profusely illustrated with photographs taken by the author. Glossary of Balinese terms. No index. \$4.00.

The story of the author's five years in Bali, with particular emphasis on its music and dance.

McSPADDEN, J. WALKER

Author of many books on art, music, travel, and the outdoors, chief editor of the Thomas Y. Crowell Company for almost twenty-five years, until his retirement in 1938.

OPERAS AND MUSICAL COMEDIES. Introduction by John Tasker Howard. New York: Thomas Y. Crowell Company; 1946. xxvi + 607 pages. Illustrated with a number of musical examples. Index. \$3.50.

Synopses of almost 350 grand operas, light operas, and musical comedies, with biographical notes on their composers. The book is based on two previous works by the author, *Opera Synopses* and *Light Opera and Musical Comedy*, though the material has been completely revised and somewhat expanded.

MARMELSZADT, WILLARD, M.D.

Recent graduate from the Tulane University School of Medicine; recipient in 1944 of the William Osler Medal awarded by the American Association of the History of Medicine.

MUSICAL SONS OF AEsculapius. Foreword by Victor Robinson, M.D. New York: Froben Press; 1946. 116 pages. Illustrated with a number of half-tones. Bibliography. No index. \$3.00.

A brief story of the interest in music that medical men have taken throughout history.

MEZZROW, MILTON "MEZZ" and WOLFE, BERNARD

Mr. Mezzrow was formerly well known as a jazz saxophone player and now heads his own phonograph record company.

REALLY THE BLUES. New York: Random House; 1946. 388 pages. Glossary (of slang expressions and jazz terminology), index. \$3.00.

The uninhibited life-story of Mr. Mezzrow, edited by Mr. Wolfe.

MOLNAR, MARIA

Wife of Ferenc Molnar, solo violist of the San Francisco Symphony Orchestra.

KATIKA. New York, London: Harper & Brothers; 1947. 242 pages. \$2.75.

An entertaining novel about a European string quartet that finally settled in the United States.

MOORE, GERALD

British concert pianist and accompanist who, in the latter rôle, has appeared over the past two decades with Chaliapin, Melchior, Hempel, Rethberg, McCormack, Elman, and many other celebrated artists.

THE UNASHAMED ACCOMPANIST. New York: The Macmillan

Company; 1946. ix + 84 pages. No index. \$1.50.

A highly readable introduction to piano accompaniment as an art and end in itself, addressed primarily to the piano student.

MORIN, RAYMOND

Music critic and concert pianist.

THE WORCESTER MUSIC FESTIVAL, Its Background and History, 1858-1946. Worcester, Mass.: Worcester County Musical Association; 1946. xv + 189 pages. Illustrated with a number of half-tones. Index. \$3.00.

A detailed chronicle.

NEWLIN, DIKA

Assistant Professor of Music, Western Maryland College.

BRUCKNER, MAHLER, SCHOENBERG. New York: King's Crown Press; 1947. x + 293 pages. Illustrated with a number of musical examples. Bibliography, index. \$3.50.

A detailed study of the three composers. Schoenberg is presented as heir to the great Viennese tradition, particularly in its modern phase as established by Bruckner and Mahler.

"NURSE FAIRCHILD"

TOMMY THUMB'S SONG Book, For all little Masters and Misses, to be sung to them by their Nurses, until they can sing themselves. Worcester, Mass.: Isaiah Thomas; 1788 [New York: Frederic G. Melcher; 1946]. 59 pages. Illustrated with a number of wood engravings. \$1.00.

Facsimile of the complete text and illustrations of the original book, a miniature volume only one copy of which is known to exist. It can be found in the collections of the American Antiquarian Society.

PACK, RICHARD

See: Ranson, Jo.

PENNSYLVANIA SOCIETY OF THE COLONIAL DAMES OF AMERICA

Prepared by the Committee on Historical Research.

CHURCH MUSIC AND MUSICAL LIFE IN PENNSYLVANIA IN THE EIGHTEENTH CENTURY, Vol. III, Part 2. (Publications of the Pennsylvania Society of the Colonial Dames of America—IV). Foreword by William Lichtenwanger. Philadelphia: Printed for the Society; 1947. xiv + 357 pages. Profusely illustrated, mainly with half-tones. Bibliography, index to Vol. III, Parts 1 and 2. \$21.00 for the complete set.

Contents: "Music of the Episcopal Church in Pennsylvania in the Eighteenth Century," by Rev. Herbert Boyce Thatcher; "Lutheran and Reformed Church Hymnody in Early Pennsylvania," by Rev. William J. Hinke; "Music of the Roman Catholic Church in Pennsylvania in the Eighteenth Century," by Rt. Rev. Msgr. Hugh T. Henry; "Jewish Music in Pennsylvania in the Eighteenth Century," by Dr. Joseph Reider, "Backgrounds of Welsh Music in Colonial Pennsylvania," by George Vail; "Ballad Opera in Philadelphia in the Eighteenth Century," by Thomas Ridgeway; "Francis Hopkinson: The First American Poet-Composer and Our Musical Life in Colonial Times," by Oscar G. T. Sonneck; "Benjamin

Franklin on Music," by W. L.; "Songs of Freemasonry in Colonial Pennsylvania," by W. L.; "The Philadelphia Dancing Assemblies and the Mischianza," by W. L.

PISTON, WALTER

Noted American composer; Professor of Music, Harvard University.

COUNTERPOINT. New York: W. W. Norton & Company, Inc.; 1947. 235 pages. Illustrated with a number of musical examples drawn by Mario Carmosino. Index. \$3.75.

A study of the principles by which counterpoint has been used by composers of the eighteenth and nineteenth centuries.

PURDY, CLAIRE LEE

Author of several biographies of musicians, including *Victor Herbert* and *He Heard America Sing*.

GILBERT AND SULLIVAN, Masters of Mirth and Melody. New York: Julian Messner, Inc.; 1946. 276 pages. Illustrations: six drawings by Eric Godal and a number of musical examples. Works of Gilbert and Sullivan in collaboration and by themselves, bibliography, index. \$2.50.

The biographies of Gilbert and Sullivan and the story of their successful collaboration.

RANSON, JO and PACK, RICHARD

Mr. Ranson is publicity director of radio station WHN, New York, and was formerly radio editor of the Brooklyn *Eagle*. Mr. Pack is an executive of radio station WOR, New York, and the author of documentary radio scripts.

QUIZ BOOK OF THE SEVEN ARTS. New York: Summit Press; 1946. 192 pages. Profusely illustrated with drawings by Leo Garel. No index. \$2.50.

Questions and answers, in the manner of radio quiz shows, on motion pictures, radio, books, music, theater, art, and dance.

RICH, ARTHUR LOWNDES

Director of Music at Mercer College, Macon, Ga.

LOWELL MASON, "The Father of Singing among the Children." Chapel Hill, N. C.: The University of North Carolina Press; 1946. vii + 224 pages. Illustrations: one half-tone. Bibliography, index. \$3.00.

Mason's career as a church musician, chorus master, and pioneer in training public school teachers of music.

RIPPERGER, HELMUT

See: Hines, John.

SACHS, CURT

Distinguished musicologist, formerly Curator of the Berlin State Museum of Musical Instruments and now Professor of Music at New York University.

THE COMMONWEALTH OF ART, Style in the Fine Arts, Music and the Dance. New York: W. W. Norton & Company, Inc.; 1946. 404 pages. Illustrated with a number of half-tones and musical quotations. Index. \$5.00.

An exhaustive and original study in three parts: 1. An Outline of Comparative Art History, "a chronological sequence of cross sections, which co-ordinate the fine arts, music, and the

dance of an age, with side glances at fashions and poetry"; 2. The Nature of Style, "an attempt to create an adequate terminology and to gain insight into the fundamentals that such co-ordination has in the ever-changing mind of man"; 3. The Fate of Style, "laying bare a few of the hidden laws that rule the gigantic pageant of art history."

SALAZAR, ADOLFO

Distinguished Spanish musicologist and composer, now a resident of Mexico.

MUSIC IN OUR TIME, Trends in Music since the Romantic Era. Translated from the Spanish by Isabel Popé. New York: W. W. Norton & Company, Inc.; 1946. 367 pages. Bibliography, index of composers and their compositions. \$5.00.

The sources of contemporary music, its leading schools and exponents, with an analysis of their theory, technique, harmony, and orchestration; social and esthetic influences.

SARGEANT, WINTHROP

Music and art authority, member of the staff of *Life Magazine*.

JAZZ, HOT AND HYBRID. New York: E. P. Dutton & Company, Inc.; 1946. 287 pages. Profusely illustrated with brief musical examples. Bibliography, index. \$5.00.

A new, enlarged, and completely revised edition of a work that first appeared in 1938. Its purpose is "to define jazz, to analyze its musical anatomy, to trace its origins and influences, to indicate the features that distinguish it from other kinds of music and that give it its unique place in the music of the world."

SCHUMANN, ROBERT

The great German composer.

ON MUSIC AND MUSICIANS.

Edited by Konrad Wolff. Translated from the German by Paul Rosenfeld. New York: Pantheon Books, Inc.; 1946. 274 pages. Illustrations: four line reproductions and a number of half-tones and musical quotations. List of sources, index. \$3.75.

Schumann's articles and observations, grouped according to subject matter and individual composers. All of his reviews of the works of the masters are included.

SEASHORE, CARL E.

Professor of Psychology and Dean Emeritus of the Graduate School, the State University of Iowa.

IN SEARCH OF BEAUTY IN MUSIC,
A Scientific Approach to Musical Esthetics. New York: The Ronald Press Company; 1947. xvi + 389 pages. Illustrations: one half-tone and a number of graphs. Index. \$4.50.

A psychological analysis of the aesthetics of music.

SHEEHY, EMMA DICKSON

For many years, in charge of the experimental kindergarten class at Teacher's College, Columbia University, New York.

THERE'S MUSIC IN CHILDREN.
New York: Henry Holt and Company; 1946. 120 pages. Illustrated with a number of half-tones. List of recordings and suggested reading. No index. \$2.00.

How parents and teachers can bring out the natural love for music which, the author believes, all children possess.

SHOSTAKOVICH, DMITRI and others

RUSSIAN SYMPHONY, Thoughts about Tchaikovsky. Translated from the Russian. New York: Philosophical Library; 1947. 271 pages. Illustrations: one half-tone. Lists of Tchaikovsky's musical and literary works, index. \$3.75.

Essays on Tchaikovsky by a group of Soviet critics and musicians. Contents: "Thoughts about Tchaikovsky," by Dmitri Shostakovich; "The Great Russian Composer," by Boris Assafyev (Igor Glebov), "Tchaikovsky, The Man and His Outlook," by Yuri Keldysh; "Operas," by B. Yarustovsky, "Symphonies," by Daniel Zhitomirsky, "The Ballets of Tchaikovsky," by Vasili Yakovlev; "Chamber Music," by Arnold Alshvanyan; "The Archives of the Tchaikovsky Museum," by Ksenia Davidova.

SKOLSKY, SYD •

Writer and lecturer on music, author of *Evenings with Music* and *The Music Box Book*.

MAKE WAY FOR MUSIC. New York: E. P. Dutton & Company, Inc.; 1946. 138 pages. Illustrations: eight diagrams. Index. \$2.50.

Fundamentals for the lay listener, followed by six suggested programs of recorded music annotated by the author.

SLONIMSKY, NICOLAS

Well known Russian-American composer, teacher, and writer on music.

THE ROAD TO MUSIC. New York: Dodd, Mead & Company, Inc.; 1947. ix + 178 pages. Illustrated with a number of musical examples and drawings, most of the latter by Mrs. Mildred Morse. Index. \$2.75.

An introduction to music, replete with humor, novel examples, and many curious facts.

THESAURUS OF SCALES AND MELODIC PATTERNS. New York: Coleman-Ross Company, Inc.; 1947. viii + 243 pages. Profusely illustrated with musical illustrations. Explanation of terms. No index. \$12.00.

An exhaustive and systematic catalogue of more than 2,000 scales and melodic patterns, including not only the time-tested combinations but also many new progressions and melodically plausible figures available to composers.

See also: Thompson, Oscar.

SMITH, MOSES¹

Well known music critic, formerly with the Boston *American* and *Transcript*.

KOUSSEVITZKY. New York: Allen, Towne and Heath, Inc.; 1947. xii + 400 pages. Illustrated with a number of half-tones. Four listings: world premières performed by Boston Symphony Orchestra, 1924-1946; American compositions played by the orchestra over same period; compositions commissioned by Koussevitzky Music Foundation (to March 15, 1946); Koussevitzky

recordings (through June 1946). Index. \$4.00.

A critical biography of the celebrated conductor.

SMYTH, ETHEL

English composer and writer (1858-1944). Her opera, *Der Wald*, was the first and only opera by a woman ever presented by the Metropolitan Opera Company in New York (March 11, 1903). She became a Dame of the British Empire in 1922.

IMPRESSIONS THAT REMAINED, Memoirs. Introduction by Ernest Newman. New York: Alfred A. Knopf; 1946. xix + 509 + xi pages. Illustrated with a number of half-tones. Index. \$5.00.

A new edition of a work that was first published in 1919 by Longmans, Green and Co. Extensive memoirs from the author's childhood to 1892.

SZIGETI, JOSEPH

Famous Hungarian concert violinist.

WITH STRINGS ATTACHED, Reminiscences and Reflections. New York: Alfred A. Knopf; 1947. xiii + 341 + xvii pages. Illustrated with a number of half-tones. List of Szigeti recordings, index. \$4.00.

An informal autobiography.

TAYLOR, FREDERICK A.

Supervisor of Music Instruction, Hingham (Mass.) public schools.

COURSE OF STUDY IN MUSIC. Boston: Bruce Humphries, Inc.; 1946. 90 pages. Illustrated with a number of diagrams and musical examples. No index. \$2.00.

A guide for music teachers in the grade and junior high schools.

So WE'RE GOING TO HAVE MUSIC LESSONS. Boston: Bruce Humphries, Inc.; 1947. 20 pages. Illustrations: four drawings by Richard K. Moll. No index. 50 cents.

Practical suggestions for parents who are considering music lessons for their children.

So YOU'RE GOING TO TAKE MUSIC LESSONS. Boston: Bruce Humphries, Inc.; 1947. 31 pages. Illustrations: one drawing by Richard K. Moll. No index. 75 cents.

Advice to the music student.

THOMPSON, OSCAR (ed.)

Music critic for the New York *Sun* until his death in 1945

THE INTERNATIONAL CYCLOPEDIA OF MUSIC AND MUSICIANS. (Fourth edition, revised and enlarged, edited by Nicolas Slonimsky.) New York: Dodd, Mead & Company; 1946. xiii + 2380 pages. Pronunciation of names and titles (by William Bernard Shepard Smith), extensive bibliography. \$15.00.

A revision of the edition that appeared in 1944. New material requiring extended treatment appears in a twenty-four-page supplement in the back of the volume.

TOOR, FRANCES

Professor of Folk-lore at the University of Mexico and author of several books on Mexico.

A TREASURY OF MEXICAN FOLKWAYS. New York: Crown Publishers; 1947. xxxiv + 566 pages. Profusely illustrated with photographs, musical selections, and line drawings, the latter by Carlos Merida, who also contributes ten color plates. Bibliography, glossary, index. \$5.00.

An encyclopedic account of the Mexican people in terms of their customs, myths, folk-lore, traditions, beliefs, fiestas, dances, and songs. Over ninety specimens of songs and dance music, with text in Spanish and English translation, are given in a special seventy-six-page section. Several musical illustrations also appear in the remainder of the book.

TOYE, FRANCIS

Noted British music critic, author of several books on musical subjects.

ROSSINI, A Study in Tragi-Comedy. New York: Alfred A. Knopf; 1947. xiii + 220 + xiii pages. Illustrations: eight half-tones. List of Rossini's compositions, index. \$3.50.

A biography of the composer, first published in 1934. The present edition was reset and printed from new plates.

VAN DE WALL, WILLEM

Head of the Adult Education Section, Education Branch of the Internal Affairs and Communications Division, Office of U. S. Military Government for Germany.

MUSIC IN HOSPITALS. New York: Russell Sage Foundation; 1946. 86 pages. Illustrations: one diagram. No index. \$1.00.

The rôle of music in normal living and its application to modern hospital treatment.

WEINSTOCK, HERBERT

Noted American writer on music.

HANDEL. New York: Alfred A. Knopf; 1946. xvi + 326 + xlivi pages. Illustrated with a number of half-tones. Bibliography, general index, index of Handel works mentioned in the text. \$5.00.

A well documented life of the composer, with equal stress given to his personality, musical achievement, and the social history of his era.

WERFEL, FRANZ

Celebrated Viennese author, who died in this country in 1945.

VERDI, A Novel of the Opera. Translated from the German by Helen Jessiman. New York: Allen, Towne and Heath, Inc.; 1947. 438 pages. \$2.95.

Reissue of a novel that was first published in 1925 by Simon and Schuster and had been out-of-print for a number of years.

WOLFE, BERNARD

See: Mezzrow, Milton "Mezz."

WOLFF, KONRAD

See: Schumann, Robert.

Albums and Other Collections

THIS SECTION has been prepared mainly for the amateur, skilled or otherwise, and therefore does not attempt an exhaustive listing of music published during 1946-1947. Only the literature for piano or voice has been selected. Both folk and art music are given, as well as works written exclusively for children. Student editions are omitted unless they are consonant with the general purpose of this section of the Yearbook. Here and there, a rather technical or scholarly item will be found because it represents a major contribution to the field of music.

APEL, WILLI

See: Davison, Archibald T.

There is also a biographical sketch of the composer.

ANDRÉ, JULIE (ed.)

SONGS FROM SOUTH OF THE BORDER. New York: Edward B. Marks Music Corporation; 1946. 64 pages. \$1.50.

Twenty songs of folk origin, arranged for voice and piano and drawn from various Latin American republics. The words are given both in the original languages and in English adaptations by Albert Gamse. The literal translations appear in a special section in the back of the album. The entire edition was supervised by Enric Madriguera.

BACON, ERNST

FOUR SONGS FOR SOPRANO. New York: Music Press, Inc.; 1946. 8 pages. \$1.00.

"The Lord of Ev'rything" (Janet Lewis), "These Yellow Sands" and "Where the Bee Sucks" (Shakespeare), "Epitaph" (Edna St. Vincent Millay).

BALOGH, ERNÖ (ed.)

CON TEMPO ALBUM, Piano Compositions by Modern Composers. New York: Edward B. Marks Music Corporation; 1947. 79 pages. \$1.50.

Twelve works, preceded by thumbnail biographical sketches of the composers.

BATE, STANLEY

SIX PIECES FOR AN INFANT PRODIGY. New York: Music Press, Inc.; 1947. 9 pages. \$1.00.

Six short works for piano solo, preceded by a biographical sketch of the composer.

BERGMAN, MARION (ed.)

THE RUSSIAN-AMERICAN SONG AND DANCE BOOK. New York:

A. S. Barnes & Company; 1947.
95 pages. \$3.00.

Eighteen folk-songs for voice and piano, and five dance tunes for piano alone. The words of the songs are given both in the original Russian and in English translation. Most of the piano arrangements are by the editor. An explanatory note follows each of the songs, and in the back of the book there are brief sections dealing with the Russian language, proverbs, costumes, and dance steps. The book is profusely illustrated, both in color and in black-and-white, by Lucina Smith Wakefield.

BERRY, CECILIA RAY (ed.)

FOLK SONGS OF OLD VINCENNES. Preface by Frederic Burget. Introduction by Joseph M. Carrière. Chicago: H. T. Fitzsimons Company; 1946. Index. 95 pages. \$2.00.

Thirty-eight folk-songs still sung by the present-day descendants of the French settlers of Vincennes, Indiana. The melodies were collected and harmonized by the editor. The French texts were collected by Anna C. O'Flynn. The English versions are by Mr. Burget and Libushka Bartusek. The book also contains notes by Mr. Carrière.

BLAND, JAMES A.

THE JAMES A. BLAND ALBUM OF OUTSTANDING SONGS. Foreword by Charles Haywood. New York: The Edward B. Marks Music Corporation; 1946. 72 pages. \$1.50.

Nineteen songs, compiled, edited, and arranged by Mr. Haywood. Nine of the original title pages are reproduced.

BOWLES, PAUL

SIX PRELUDES FOR PIANO. New York: Music Press, Inc.; 1947. 12 pages. \$1.00.

In addition to the six short works, there is a biographical sketch of the composer.

BRITTON, BENJAMIN

FOLK SONGS OF THE BRITISH ISLES, Vol. I. New York: Boosey & Hawkes, Inc.; 1946. 22 pages. \$1.00.

Seven folk-songs, arranged by Mr. Britten, for voice and piano.

BROWN, JEANETTE PERKINS (ed.)

A LITTLE BOOK OF SINGING GRACES. New York, Nashville: Abingdon-Cokesbury Press; 1946. 26 pages. 50 cents.

Nine simple graces for young people, arranged for a single voice and drawn from various sources. There are a number of drawings in two colors by Lloyd Dotterer.

CAESAR, IRVING

SING A SONG OF FRIENDSHIP. Introduction by Fannie Hurst. New York: Irving Caesar; 1946. 64 pages. \$1.95.

Nineteen songs advocating friendship among peoples and nations. The musical arrangements are by Leo Russotto. The album is illustrated with a number of drawings by Albert Barbelle.

CATES, ERIC M.

NEW ROUNDS ON OLD RHYMES. New York: Omega Music Edition; 1946. 8 pages. 50 cents.

Twenty rounds for *a cappella* voices, from two to five parts. The words are familiar nursery rhymes.

CRESTON, PAUL

FIVE TWO-PART INVENTIONS. New York: G. Schirmer, Inc.; 1946. 15 pages. \$1.25.

Five inventions for the piano.

DAVISON, ARCHIBALD and APEL, WILLI (eds.)

HISTORICAL ANTHOLOGY OF MUSIC, Oriental, Medieval and Renaissance Music. Cambridge, Mass.: Harvard University Press; 1946. vii + 258 pages. Index. \$7.50.

First of a contemplated series recording examples of composed music from earliest times to 1800. The present volume carries the project to 1700 and is divided into seven chapters: 1. Oriental and Greek Music; 2. Early Medieval Music (400-1300); 3. Late Medieval Music (1300-1400); 4. Early Fifteenth Century; 5. Late Fifteenth Century; 6. Early Sixteenth Century; 7. Late Sixteenth Century. More than two hundred representative examples are given in modern notation. The editors reserve their commentary for a special section in the back of the book. There is also a section giving translations of the literary texts, the translations being by various hands though mainly by Benjamin Bart.

DETT, R. NATHANIEL

SPIRITUALS. New York: Mills Music, Inc.; 1946. 19 pages. 75 cents.

Six spirituals for voice and piano, in special arrangements by Mr. Dett.

DIAMOND, DAVID

ALBUM FOR THE YOUNG. Philadelphia: Elkan-Vogel Co., Inc.; 1947. 8 pages. 80 cents.

Ten brief pieces for piano.

DYER-BENNET, RICHARD (ed.)

RICHARD DYER-BENNET, The 20th Century Minstrel. New York: Leeds Music Corporation; 1946. 48 pages. \$1.00.

A collection of twenty songs and ballads of British and American origin. The music is arranged for solo voice, guitar, and piano, the piano settings being by John Ward. The book also contains appreciative statements about Mr. Dyer-Bennet by Gladys Swarthout and Howard Fast.

ELKAN, IDA (ed.)

LET'S SIGHT-READ AT THE PIANO. New York: Russian-American Music Publishers, Inc.; 1946. 36 pages. 75 cents.

Twenty-five short piano works by contemporary Russian composers, offered both for their intrinsic value and as sight-reading material. The editor also contributes a brief foreword on the principles of sight-reading.

FAURÉ, GABRIEL

ALBUM OF TWENTY SONGS (Vingt Mélodies). Volume II, for mezzo-soprano or baritone. New York: Edward B. Marks Music Corporation; 1946. 84 pages. \$2.00.

Twenty songs for voice and piano. The text is in the original French.

FOLDES, ANDOR

THREE MOODS. Seattle: Morrison Music Co.; 1946. 6 pages. No price given.

Three brief works for piano.

FOSTER, STEPHEN [COLLINS]

A TREASURY OF STEPHEN FOSTER. Foreword by Deems Taylor. Biographical sketch by John Taske Howard. New York: Random House; 1946. 222 pages. \$3.95.

Fifty of the composer's songs, arranged for voice and piano by Ray Lev and Dorothy Berliner Commins. Preceding each song is a full-page illustration in two colors by William Sharp (who also contributes a portrait of Foster as a frontispiece) and a historical note by Mr. Howard.

FROMM, HERBERT

THREE PALESTINE POEMS. New York: Transcontinental Music Corporation; 1946. 11 pages. \$1.00.

Three songs for voice and piano. The original text, drawn from various sources, is given in Hebrew characters and transliteration, together with renderings into English by Jean Harper.

FULEIHAN, ANIS

FIFTEEN SHORT PIECES FOR PIANO. New York: Carl Fischer, Inc.; 1946. 21 pages. \$1.25.

GINASTERA, ALBERTO

12 AMERICAN PRELUDES (Doce Preludios Americanos). New York: Carl Fischer, Inc.; 1946.

Two volumes: 11 and 13 pages. \$1.00 per volume.

Each volume contains six preludes for piano.

GRAVES, STELLA MARIE (ed.)

MIN RIVER BOAT SONGS. Introduction by Lee Pao-ch'en. New York: The John Day Company; 1946. 48 pages. \$3.00.

Ten songs arranged for piano and voice by the editor. The original melodies were collected by the late Malcolm T. Farley when he was teaching at Fukien Christian University, China. English words for five of the songs were written by Mr. Farley, for two of the songs by Louise Strong Hammond, and for two of the songs by the editor. The text for one song is a translation by Miss Hammond of the words by Ernest Y. L. Yang. A half-tone appears on the two-page title page.

GUILBERT, GILLES

PARIS SWINGS AGAIN! Six Frenchy Songs from Montmartre. New York: Carl Fischer, Inc.; 1946. 23 pages. 60 cents.

Six love songs for voice and piano in the popular French vein, with words and music composed by Mr. Guilbert. The text is given both in the original French and in English translation.

HERFORD, JULIUS G. (ed.)

HUMOR IN VOCAL MUSIC, Six Canons and a Quodlibet in 7 Parts. New York: Hargail Music Press; 1946. 5 pages. 25 cents.

The canons are drawn from various composers, including the editor. The quodlibet is anonymous. The words and arrangements in every case are by

Mr. Herford, who also provides a brief introduction.

HUNT, EVELYN H.

MUSIC TIME, Songs for Children from Two to Seven. Introduction by Mary S. Fisher. New York: The Viking Press; 1947. 48 pages. \$2.50.

Forty-five short tunes. Though some of the words and music are drawn from other sources, most of them are by the author. Suggestions for play activity in connection with the songs are interspersed at frequent intervals throughout the book. There are a number of drawings by Eileen Evans.

JONES, CHARLES

THREE PIECES FOR PIANO. New York: Arrow Music Press, Inc.; 1946. 16 pages. \$1.50.

KASSCHAU, HOWARD (ed.)

FAIRY TALE MUSIC. New York: Schirmer Books; 1946. 47 pages. 85 cents.

Thirty-one hymns arranged for piano solo by the editor. Nine of them are also given in arrangements for piano four hands.

KLEINSINGER, GEORGE

YOUNG PAN AMERICA SINGS, Twelve Good Neighbor Songs. New York: Mercury Music Corporation; 1947. 26 pages. 60 cents.

Twelve original songs for voice and piano, with lyrics by Beatrice Goldsmith Jacobson. A characteristic line drawing is used with each song.

KLEMM, GUSTAV

JUNGLE JINGLES. New York:

Carl Fischer, Inc.; 1946. 11 pages. \$1.00.

Six songs for voice and piano, dealing with various animals of the jungle. The words are by Josephine Shriver.

KŘENEK, ERNST

EIGHT PIANO PIECES (1946). New York: Music Press, Inc.; 1946. 12 pages. \$1.00.

Eight short works, preceded by a biographical sketch of the composer. There are also two pages of notes by Mr. Křenek on the interpretation and the composition technique.

LANDECK, BEATRICE (ed.)

SONGS MY TRUE LOVE SINGS. New York: Edward B. Marks Music Corporation; 1946. 64 pages. \$1.00.

Thirty-two songs, of which twenty-seven are of English, Scotch, Irish, or American folk origin and the other five are by Elizabethan composers to poetry of the time. All of the songs deal, happily or unhappily, with the theme of love. The piano settings are by Charity Bailey. The title page is illustrated with a Watteau engraving. There are twelve other illustrations, some reproducing early English prints, the others based on Watteau engravings.

LÉVY, ERNST

FIVE PIECES. New York: Associated Music Publishers, Inc.; 1946. 15 pages. \$1.50.

For piano solo.

MAC LACHLAN, T. ROBIN (ed.)

FAMOUS OPERA THEMES. New York: Schirmer Books; 1946. 47 pages. 85 cents.

Thirty-four excerpts drawn from grand and light opera, arranged for piano by the editor. A thumbnail note on the composer, opera, and selection precedes each piece.

MARKS, HERBERT E. (ed.)

TEAR JERKERS EVERYONE LOVES,
A Unique Album of the Songs
that Used to Make Them Cry.
New York: Edward B. Marks
Music Corporation; 1947. 48
pages. 60 cents.

Thirteen popular songs of the "Gay
Nineties," for piano and voice. The
editor contributes a brief foreword.

MIROVITCH, ALFRED (ed.)

INTRODUCTION TO PIANO CLASSICS,
A Collection of Original Pieces
in the Early Grades. New York:
G. Schirmer, Inc.; 1947. 87 pages.
\$1.50.

An attractive collection of thirty-three
short pieces by composers of the
eighteenth and nineteenth centuries.
The editor contributes a foreword,
individual notations, and the fingering.

MOZART, WOLFGANG AMADEUS

**GREAT MELODIES FROM MOZART'S
OPERAS,** For the Young Pianist.
Philadelphia: Elkan-Vogel Co.,
Inc.; 1946. 24 pages. 75 cents.

Twelve selections from Mozart's
operas, arranged for piano by Eric
Steiner. A brief explanatory note pre-
cedes each selection.

OFFENBACH, JACQUES

**SELECTED COMPOSITIONS FOR
PIANO.** (Radio City Albums—
Library No. 40.) New York:

Edward B. Marks Music Corpora-
tion; 1947. 48 pages. 60 cents.

Seventeen pieces, compiled, edited,
and arranged by Felix Guenther and
Frank Mittler.

PERSICHETTI, VINCENT

POEMS FOR PIANO. Philadelphia:
Elkan-Vogel Co., Inc.; 1947.
Two volumes: each 12 pages.
\$1.00 per volume.

Songs without words, inspired by the
texts of various modern poets. Volume
I contains six pieces; Volume II, five
pieces.

PESSL, YELLA (ed.)

THE ART OF THE SUITE. New
York: Edward B. Marks Music
Corporation; 1947. 80 pages.
\$2.00.

Eight suites of dances, for piano or
harpsichord, by composers of the
seventeenth and eighteenth centuries.
The editor also contributes a fore-
word on the art of the suite, bio-
graphical sketches of the composers,
directions for the player, and a table
of ornamental symbols.

RANDOLPH, VANCE (ed.)

OZARK FOLKSONGS. Volume I:
British Ballads and Songs. Edited
for the State Historical Society
of Missouri by Floyd C. Shoem-
aker and Frances G. Emberson.
Columbia, Mo.: The State His-
torical Society of Missouri; 1946.
Bibliography. 439 pages. \$3.75.

The first of four projected volumes.
It contains 130 songs, most of them
believed to have been sung in Ozark
County before 1880. There is a general
introduction, as well as annotations
for the individual titles.

REICHENBACH, HERMAN (ed.)

MODERN CANONS. New York: Music Press, Inc.; 1947. 38 pages. 35 cents.

Thirty-eight canons, for two to five voices, by contemporary composers.

RIECKER, WALLINGFORD

NEW AND OLD, Twelve Pieces for Piano. New York: Boosey & Hawkes; [1947?]. 38 pages. \$1.75.

"Each piece, while undeniably 'modern' in some way or other, leans heavily on the past." The composer also contributes a brief preface and a four-and-a-half-page analysis of modern terms.

SCHILLINGER, JOSEPH

EXCENTRIADE. New York: Russian-American Music Publishers, Inc.; 1947. 15 pages. \$1.50.

Three pieces for piano, fingered by Alexander Kamensky. A sketch of the composer and a brief note on the present volume are contributed by the Schillinger Society.

FIVE PIECES FOR PIANO. New York: Russian-American Music Publishers, Inc.; 1947. 19 pages. \$1.50.

The works, of varying lengths, are fingered by Alexander Kamensky. A sketch of the composer and a brief note on the present volume are contributed by the Schillinger Society.

SHAPIRO, GEORGE H.

SEVENTEEN TO SING. New York: Oxford University Press; 1946. 39 pages. \$2.50.

Seventeen original songs that reflect the varied interests of children. The words are by Gladys Adshead, who collaborated closely with the composer. The book is generously illustrated with two-color drawings by Decie Merwin. There is also a foreword by Ramsay Duff.

SHOSTAKOVICH, DMITRI

NINE PIECES FOR PIANO. (Contemporary Masterpieces—Album No. 19.) New York: Edward B. Marks Music Corporation; 1947. 48 pages. \$1.00.

Seven of the works are piano arrangements by Frederick Block, drawn from the composer's orchestral scores.

SIEGMESTER, ELIE

AMERICAN LEGENDS. New York: Edward B. Marks Music Corporation; 1947. 24 pages. 60 cents.

Six songs in folk vein, for voice and piano. The words are by various American poets.

SIMON, HENRY W. (ed.)

A TREASURY OF GRAND OPERA: Don Giovanni, Lohengrin, La Traviata, Faust, Aida, Carmen, Pagliacci. New York: Simon and Schuster; 1946. 403 pages. \$5.00.

Forty to fifty pages from the score of each of the seven operas, with piano arrangements by Albert Sirmay and translations by George Mead accompanying the original libretto. William Steinberg is credited on the title page as "Music Supervisor." Mr. Simon precedes each opera with a summary, covering its literary and stage history, and a detailed synopsis of the action and musical themes. There are seven full-page illustrations in two colors

and numerous smaller drawings in black-and-white by Rafaello Busoni.

SLONIMSKY, NICOLAS

FIVE ADVERTISING SONGS. Providence: Axelrod Publications, Inc.; 1947. 16 pages. 60 cents.

Five songs for voice and piano. The words are based on actual magazine advertisements.

GRAVESTONES AT HANCOCK, NEW HAMPSHIRE. Providence: Axelrod Publications, Inc.; 1946. 14 pages. \$1.00.

Six songs for voice and piano. The text is drawn from words engraved on the tombstones.

TANSMAN, ALEXANDRE

TEN DIVERSIONS FOR THE YOUNG PIANIST. New York: Associated Music Publishers, Inc.; 1946. 15 pages. \$1.25.

Ten short works for piano solo.

TAYLOR, MARY C. (ed.) .

ROUNDS & ROUNDS. New York: William Sloane Associates; 1946. 144 pages. \$3.00.

110 rounds from many sources, illustrated profusely with drawings by Richard Erdoes. The music is beautifully hand drawn by Joseph Zizza.

TURINA, JOAQUÍN

MASTERPIECES FOR PIANO SOLO. (Contemporary Masterpieces—Album No. 18.) New York: Edward B. Marks Music Corporation; 1946. 62 pages. \$1.00.

Eight works, compiled and edited by Felix Guenther.

VILLA-LOBOS, HEITOR

THE BABY'S FAMILY (Próle do Bébé), Series I. (Contemporary Masterpieces—Album No. 16.) New York: Edward B. Marks Music Corporation; 1947. 40 pages. \$1.00.

A suite of eight children's sketches, for piano. A brief note on the composer is also given.

FIVE PIECES ON POPULAR CHILDREN'S FOLKTUNES OF BRAZIL. Album 6. New York: Music Press, Inc.; 1947. 11 pages. \$1.00.

Five short piano pieces drawn from Volume I of the composer's *Guia Prático*. This album is dedicated to William Kapell.

FIVE PIECES ON POPULAR CHILDREN'S FOLKTUNES OF BRAZIL. Album 7. New York: Music Press, Inc.; 1947. 12 pages. \$1.00.

Five additional short piano pieces drawn from Volume I of the composer's *Guia Prático*. This album is dedicated to Noemí Bittencourt.

WEINBERG, JACOB

THIRTY HYMNS AND SONGS, OP. 51. New York: Jacob Weinberg; 1947. 63 pages. \$2.00

The music is for voice and piano or organ accompaniment. The album consists of nineteen hymns and four songs in English, and two hymns and five songs in Hebrew, transliterated. There is an introduction by Dr. Jacob

Singer. The composer contributes a page of remarks.

WHEELER, OPAL (ed.)

H.M.S. PINAFORE. New York:
E. P. Dutton and Co., Inc.; 1946.
96 pages. \$3.00.

An adaptation, for young people, of the original comic opera by Gilbert and Sullivan. The story is retold by Miss Wheeler and interspersed with seventeen musical selections arranged

by her for piano. There are a number of drawings by Fritz Kredel, ten of them in color.

SING IN PRAISE, A Collection of the Best Loved Hymns. New York: E. P. Dutton and Co., Inc.; 1946. 95 pages. \$3.00.

Piano arrangements of twenty-five well known Christmas hymns, and the stories behind most of them. There are a number of drawings by Marjorie Torrey, many of them in color.

Recorded Music

THIS SECTION of the Yearbook attempts to give a complete listing, with ample cross-references, of recorded music issued in the United States during the calendar period of September 1946 to May 1947, inclusive. In addition to serious composed music, the listing also contains American folk-music, religious music of all types, and musical recordings for young people.

Wherever possible, the main entry is given under the composer's name, and copious cross-references are given under the names of performing artists, conductors, etc. In some cases, however, the main item is listed under the name of a performer for the sake of clarity. References to composers can be readily identified by their dates.

ABRAM, JACQUES—pianist

See: CHOPIN. Waltzes.

ABRAVANEL, MAURICE—conductor

See: WEILL. Street Scene—Excerpts.

ACHRON, JOSEPH (1886-1943)

HEBREW MELODY. Jascha Heifetz, violinist. Emanuel Bay, at the piano. Victor 11-9572. 1—12" record. \$1.00.

Reverse side: Schubert, Franz. Rondo. Jascha Heifetz, violinist. Emanuel Bay, at the piano.

AJEMIAN, MARO—pianist

See: CAGE and HOVHANESS. Modern Piano Music.

ALBANESE, LICIA—soprano

See: BIZET. Carmen Excerpts.

PUCCINI. Highlights from "Madama Butterfly."

VERDI. La Traviata—Sections from Act 1.

WAGNER and others. Treasury of Grand Opera.

ALBÉNIZ, ISAAC MANUEL (1860-1909)

See: FOLDES. Spanish Souvenirs.

ALDA, FRANCES—soprano

See: VERDI. Otello. Ave Maria.

ALPERT, PAULINE—pianist

AT THE PIANO KEYBOARD WITH PAULINE ALPERT. Pilotone 116. 4—10" records. \$4.50.

Contents: Minuet in G, by Paderewski; Marche Militaire, by Schubert; Blue Danube, by Johann Strauss; La Cinquaintaine, by Gabriel-Marie; Hu-moresque, by Dvořák; Dancing Doll, by Poldini; Song of India, by Rimsky-Korsakov; Minute Waltz, by Chopin.

AMATO, ANTHONY—tenor

See: BIZET. Carmen Excerpts.

AMATO, PASQUALE—baritone

See: FRANCHETTI. Germania. Ferito prigionier.

AMERICAN BALLAD SINGERS

AMERICAN LEGENDS. American Ballad Singers. Elie Siegmeister, director. Disc 655. 3—10" records. \$3.00.

Contents: Johnny Appleseed, The Lincoln Penny, Nancy Hanks, Lazy Afternoon, John Reed, Paul Bunyan.

ANCONA, MARIO—baritone

See: GOUNOD. Faust. Dio possente.

ANDERSON, MARIAN—contralto

HOLD ON (arr. Hall Johnson.) Franz Rupp, at the piano. Victor 10-1278. 1—10" record. 75 cents.

Reverse side: Poor Me (arr. R. Nathaniel Dett.) Marian Anderson, contralto. Franz Rupp, at the piano.

See also: BACH. Bach Arias.

BUCKY. Hear the Wind Whispering.

ANTONIOTTO, GIORGIO (1692-1776)

ADAGIO AND VIVACE. See: RAICHMAN. Trombone Recordings.

APPELBAUM, KURT—pianist

See: MOZART. Trio in C major, K. 548.

ARCADELT, JAKOB (c.1514—c.1570)

AVE MARIA. See: COURBOIN. Organ Recital.

BABIN, VICTOR, and VRONSKY, VITYA
—duo-pianists

See: BRAHMS. Waltzes, Op. 39. MOZART. Concerto in E-flat major for Two Pianos and Orchestra.

BACH, JOHANN SEBASTIAN (1685-1750)

AIR, from Suite No. 3 in D major. See: MOZART. Symphony No. 41 in C major. See also: SEBASTIAN. Harmonica Classics.

BACH ARIAS. Marian Anderson, contralto, with RCA Victor Chamber Orchestra. Robert Shaw, conductor. Victor M-DM-1087. 3—12" records. \$3.85.

Contents: Kreuz und Krone (from Cantata No. 12); Jesus schlaft, wass soll ich hoffen (from Cantata No. 81); Zum reinen Wasser (from Cantata No. 112); Bereite dich, Zion (from Christmas Oratorio); Erbarme dich (from Passion according to St. Matthew).

BRANDENBURG CONCERTO No. 2 IN F MAJOR. Boston Symphony Orchestra. Serge Koussevitzky, conductor. Roger Voisin, trumpeter; Georges Laurent, flutist; Fernand Gillet, oboist; and Richard Burgin, violinist. Victor M-DM-1118. 4—12" records. \$4.85.

Sides 5 to 8: BACH. Brandenburg Concerto No. 5 in D major. Boston Symphony Orchestra. Serge Koussevitzky, conductor. Georges Laurent, flutist; Richard Burgin, violinist; Lukas Foss, pianist.

BRANDENBURG CONCERTO No. 5 IN D MAJOR. See above.

CHORALE PRELUDES. Carl Weinrich, organist. Musicraft 22. 5—10" records. \$4.25.

Contents: Wachet auf; Wo soll ich fliehen hin; Wer nur den Lieben Gott; Meine Seele erhebt den Herren, Ach bleib'; Kommst du nun, Jesu; An Wasserflüssen Babylon; Valet will ich dir geben; Ein' feste Burg.

CHRIST LAG IN TODESBANDEN, from Cantata No. 4. RCA Victor Chorale and Orchestra. Robert Shaw, conductor. Victor M-DM-1096. 4—10" records. \$3.75.

CHROMATIC FANTASY AND FUGUE. See: KIRKPATRICK. Harpsichord Recital.

COFFEE CANTATA. Ethel Hayden, soprano, William Hain, tenor, Benjamin De Loache, baritone, and instrumental ensemble. Musicraft 5. 4—12" records. \$4.50.

CONCERTO IN D MINOR FOR PIANO AND ORCHESTRA. Eugene Istomin and the Busch Chamber Players. Adolf Busch, conductor. Columbia M-MM-624. 3—12" records. \$3.85.

CONCERTO IN D MINOR FOR PIANO AND ORCHESTRA. Alexander Borovsky, and the Lamoureux Orchestra. Eugene Bigot,

conductor. Vox-Polydor 162. (Recorded in France, 1938.) 2—12" records. \$3.85.

CONCERTO IN C MINOR No. 1 FOR TWO HARPSICHORDS AND STRINGS. Manuel and Williamson Harpsichord Ensemble. Musicraft 46. 4—12" records. \$4.50.

Sides 5 to 8: BACH. Concerto in C minor No. 2 for Two Harpsichords and Strings. Manuel and Williamson Harpsichord Ensemble.

CONCERTO IN C MINOR No. 2 FOR TWO HARPSICHORDS AND STRINGS. See above.

CONCERTO IN C MAJOR FOR TWO HARPSICHORDS AND STRINGS. Manuel and Williamson Harpsichord Ensemble. Musicraft 52. 3—12" records. \$3.50.

CONCERTO IN C MAJOR FOR THREE HARPSICHORDS AND STRINGS. Manuel and Williamson Harpsichord Ensemble. Musicraft 50. 3—12" records. \$3.50.

CONCERTO IN A MINOR FOR VIOLIN AND ORCHESTRA. Roman Totenberg, violinist. Musicraft Chamber Orchestra. Musicraft 78. 2—12" records. \$2.85.

ENGLISH SUITE No. 3 IN G MINOR. Alexander Borovsky, pianist. Vox-Polydor 170. (Recorded in France.) 3—10" records. \$3.74.

GOD'S TIME IS BEST, from Cantata No. 106. Harvard Glee Club, Radcliffe Choral Society,

and chamber orchestra. G. Wallace Woodworth, conductor. Technicord.

LITTLE PRELUDES. Ernö Balogh, pianist. Disc 771 and 772. Two volumes. 2-12" records each. \$3.36 per volume.

PASSACAGLIA IN C MINOR. Carl Weinrich, organist. Musicraft 10. 2-12" records. \$2.50.

PASSION ACCORDING TO ST. MATTHEW. Give Me Back My Lord. See **CORDON.** Oratorio Arias.

SONATA NO. 3 FOR UNACCOMPANIED VIOLIN. Ruggiero Ricci, violinist. Vox 187. 2-12" records. \$5.00.

THREE-PART INVENTIONS. Ernö Balogh, pianist. Disc 770. 3-12" records. \$4.60.

TOCCATAS AND FUGUES. VOLUME 1. Carl Weinrich, organist. Musicraft 36. 4-12" records. \$4.50.

TOCCATAS AND FUGUES, VOLUME 2. Carl Weinrich, organist. Musicraft 37. 3-12" records. \$3.50.

TOCCATA AND FUGUE IN C MAJOR FOR ORGAN (arr. Busoni). Alexander Borovsky, pianist. Vox-Polydor 193. (Recorded in France.) 2-12" records. \$3.85.

TRIO SONATAS FOR ORGAN, Nos. 5 AND 6. Carl Weinrich organist. Musicraft 6. 3-12" records. \$3.50.

BAILLEE, ISOBEL—soprano

See: **HANDEL.** Messiah.

BAILEY, CHARITY—folk singer

See: **LEDBETTER** and others. Songs To Grow On: School Days.

BAKER, JULIUS—flutist

See: **WILDER.** The Music of Alec Wilder.

BAKER, KENNY—tenor

See: **DURBIN** and others. Christmastime.

BALAKIREV, MILY ALEXEIVICH (1837-1910)

OH COME TO ME (arr. Volpe). Mischa Elman, violinist. Leopold Mittman, at the piano. Victor 11-9423. 1-12" record. \$1.00.

Reverse side: Hubay, Jenö. Hungarian Csardas Scenes. Mischa Elman, violinist. Leopold Mittman, at the piano.

BALFE, MICHAEL WILLIAM (1808-1870)

KILLARNEY. See: **FARRELL.** Irish Songs.

THEN YOU'LL REMEMBER ME. Christopher Lynch, tenor, with orchestra. Maximilian Pilzer, conductor. Victor 10-1276. 1-10" record. 75 cents.

Reverse side: Marshall. I Hear You Calling Me. Christopher Lynch, tenor, with orchestra. Maximilian Pilzer, conductor.

BALL, ERNEST (1878-1927)

MOTHER MACHREE. Christopher Lynch, tenor, with orchestra. Maximilian Pilzer, conductor. Victor 10-1279. 1-10" record. 75 cents.

Reverse side: MacMurrough, Dermot. Macushla. Christopher Lynch, tenor, with orchestra. Maximilian Pilzer, conductor.

See also: FARRELL. Irish Songs.
MELTON. Irish Songs.

BALOGH, ERNÖ—pianist

See: BACH. Little Preludes.

BACH. Three-Part Inventions.

BEETHOVEN. Sonata in C minor, Op. 13.

LECUONA. A Lecuona Recital.

BALSAM, ARTUR—pianist

See: BARTÓK. Sonata for Violin and Piano.

DEBUSSY. Sonata for 'Cello and Piano.

GRIEG. Sonata in A minor.

BARBER, SAMUEL (1910-)

CAPRICORN CONCERTO. Julius Baker, flutist, Mitchell Miller, oboist, Harry Freistadt, trumpeter, and Saidenberg Little Symphony. Daniel Saidenberg, conductor. Concert Hall Society A-4, Ltd. ed. 2-12" records. Available by subscription only.

BARTÖK, BÉLA (1881-1945)

CONCERTO No. 3 FOR PIANO AND ORCHESTRA. Gyorgy S'ndor and the Philadelphia Orchestra. Eugene Ormandy, conductor. Columbia M-MM-674. 3-12" records. \$4.00.

CONCERTO FOR VIOLIN AND ORCHESTRA. Yehudi Menuhin, and Dallas Symphony Orchestra.

Antal Dorati, conductor. Victor M-DM-1120. 5-12" records. \$5.85.

FOUR RUMANIAN DANCES. See below.

SONATA FOR VIOLIN AND PIANO. Tossy Spivakovsky, violinist, and Artur Balsam, pianist. Concert Hall Society AA. (Sponsored by League of Composers). 3-12" records. \$6.85. (\$5.00 to League members.)

On sixth side: Bartók. Four Rumanian Dances. Tossy Spivakovsky, violinist, and Artur Balsam, pianist.

STRING QUARTET No. 4. Guilet String Quartet. Concert Hall Society. A-8. Ltd. ed. 3-12" records. Available by subscription only.

BAUMAN, MORDECAI—baritone

SONGS OF AMERICAN SAILORMEN. Musicraft 75. 4-10" records. \$3.75.

Contents: Rio Grande; Home Dearie, Home; The Constitution and Guerriere; Whiskey Johnny; Haul Away, Joe; Shenandoah; A-Rovin'; The Drunken Sailor; Blow the Man Down; Can't You Dance the Polka; Galluping Randy, Dandy, O.

BBC SYMPHONY ORCHESTRA

See: SIBELIUS. Karelia Suite.

BEECHAM, SIR THOMAS—conductor

See: BEETHOVEN. Symphony No. 4 in B-flat major.

HANDEL. Grcat Elopement. MENDELSSOHN. Symphony No. 5 in D minor.

MOZART. Overture to *La Clemenza di Tito*.
 SIBELIUS. *Karelia Suite*.
 TCHAIKOVSKY. Eugene Onegin. Polonaise.

BEETHOVEN, LUDWIG VAN (1770-1827)

BEETHOVEN FOR YOUNG PEOPLE. Septet in E major, Op. 20. Ensemble conducted by Jascha Zayde. Richard Janaver, narrator. Horizon "Wonderland of Music" Album 1. 3-10" records. \$5.00. Available by mail order only.

On sixth side: Beethoven. Rondo, Op. 49, No. 2. Ruth Geiger, pianist.

BEETHOVEN: HIS STORY AND HIS MUSIC. Floyd Mack, narrator, and Vox Symphony Orchestra. Max Goberman, conductor. Script and music selections by Joseph Machlis. Vox 260. 3-10" records. \$3.74.

CHORUS OF DERVISHES. See: RICCI. Encores.

GRAND FUGUE (GROSSE FUGE), Op. 133. The Kroll Quartet. Musicraft 73. 2-12" records. \$2.85.

IRISH SONGS. Richard Dyer-Bennet, tenor, with trio: Ignace Strassfogel, pianist, Stefan Frenkel, violinist, Jascha Bernstein, 'cellist. Concert Hall Society AG. 3-10" records. \$4.50.

Contents: The Pulse of an Irishman; Once More I Hail Thee; Return to Ulster; Oh! Who, My Dear Dermot, The Morning Air Plays on My Face; Morning a Cruel Turmoiler Is.

POLONAISE IN C MAJOR, Op. 89. Edward Kilenyi, pianist. Columbia 71968-D. 1-12" record. \$1.00.

Reverse side: Mendelssohn, Felix. Scherzo a capriccio in F-sharp minor. Edward Kilenyi, pianist.

QUINTET IN C MAJOR ("Storm"). Budapest String Quartet with Milton Katims, violist. Columbia M-MM-623. 4-12" records. \$4.85.

SCOTTISH SONGS. Richard Dyer-Bennet, tenor, with trio: Ignace Strassfogel, pianist, Stefan Frenkel, violinist, Jascha Bernstein, 'cellist. Concert Hall Society A-9. 4-12" records. Available by subscription only.

Contents: Faithful Johnnie; Oh, Sweet Were the House; Oh, How Can I Be Blithe and Glad; The Lovely Lass of Inverness; Could This Old World Have Been Contriv'd; Sunset; Again My Lyre; On the Massacre of Glencoe; The British Light Dragoons; O Mary, at Thy Window Be; Bonny Laddie, Highland Laddie.

SONATA IN C MINOR, Op. 13 ("Pathétique"). Ernö Balogh, pianist. Vox 611. 2-12" records. \$2.85.

SONATA IN C MINOR, Op. 13 ("Pathétique"). Adagio Cantabile. Oscar Levant, pianist. Columbia 17403-D. 1-10" record. 75 cents.

SONATA IN C MINOR, Op. 13 ("Pathétique"). Artur Rubinstein, pianist. Victor M-DM-1102. 2-12" records. \$2.85.

SONATA IN C MINOR, Op. 13 ("Pathétique"). Rudolf Serkin, pianist. Columbia M-MM-648. 3—12" records. \$3.85.

SONATA IN C-SHARP MINOR, Op. 27, No. 2 ("Moonlight"). Vladimir Horowitz, pianist. Victor M-DM-1115. 2—12" records. \$2.85.

SONATA IN C-SHARP MINOR, Op. 27, No. 2 ("Moonlight"). Oscar Levant, pianist. Columbia X-MX-273. 2—12" records. \$2.85.

On fourth side: Beethoven. Allegretto from Sonata in D minor, Op. 31, No. 2 ("Tempest").

SONATA IN D MINOR, Op. 31, No. 2. Allegretto. See above.

SYMPHONY NO. 4 IN B-FLAT MAJOR. London Philharmonic Orchestra. Sir Thomas Beecham, conductor. Victor M-DM-1081. 4—12" records. \$4.85.

SYMPHONY NO. 6 IN F MAJOR ("Pastorale"). The Philadelphia Orchestra. Bruno Walter, conductor. Columbia M-MM-631. 5—12" records. \$5.85.

THEME AND VARIATIONS IN F MAJOR, Op. 34. Leonard Shure, pianist. Vox 602. 2—12" records. \$3.35.

VARIATIONS ON A THEME BY MOZART. Lois Wann and Ferdinand Prior, oboists, and Englebert Brenner, English horn. Musicroft 34. 2—10" records. \$2.00.

BELLINI, VINCENZO (1801-1835)

LA SONNAMBULA. Ah, non credea mirarti. See: SAYAO. Celebrated Operatic Arias.

NORMA. Casta Diva. Zinka Milanov, soprano, with RCA Victor Orchestra. Frieder Weissmann, conductor. Victor 11-9293. 1—12" record. \$1.00.

Reverse side: Ponchielli, Amilcare. La Gioconda. Suicidio! Zinka Milanov, soprano, with RCA Victor Orchestra Frieder Weissmann, conductor.

BENJAMIN, ARTHUR (1893-)

ELEGY, WALTZ, AND TOCCATA. William Primrose, violist. Vladimir Sokoloff, at the piano. Victor M-DM-1061. 4—12" records. \$4.85.

On sides 5 to 8: Harris, Roy. Soliloquy and Dance. William Primrose, violist. Johana Harris, at the piano.

JAMAICAN RUMBA. Nilo Menendez, pianist. Co-Art 5062. 1—10" record. 75 cents.

Reverse side: Rimsky-Korsakov, Nikolai (arr. Menendez). Capriccio Espagnol. Nilo Menendez, pianist.

BENNETT, ROBERT RUSSELL (1894-)

HEXAPODA—FIVE STUDIES IN JITTEROPTERA. Jascha Heifetz, violinist. Emanuel Bay, at the piano. Decca A-454. 2—10" records. \$2.00.

BEREZOWSKY, NICOLAI—conductor

See: KIPNIS. Russian Operatic Arias.

BERGMAN, INGRID—narrator

See: YOUNG. *Pied Piper of Hamelin*.

BERNSTEIN, LEONARD (1918-)

MUSIC FROM THE BALLET "FANCY FREE." Galop, Waltz, Danzon. Boston Pops Orchestra. Arthur Fiedler, conductor. Victor 11-9386. 1—12" record. \$1.00.

BERNSTEIN, LEONARD—conductor

See: BLITZSTEIN. *Symphony, The Airborne*.

BIGGS, E. POWER—organist

See: DUPRÉ. *Variations on a Noël*.

PISTON. *Prelude and Allegro*.

BIGOT, EUGÈNE—conductor

See: BACH. *Concerto in D minor, for Piano and Orchestra*.

BINDER, JOSEPH—cantor

SABBATH PRAYERS. Cantor Joseph Binder and chorus. Disc 901. 2—12" records. \$3.36.

Contents: Sholem Aleichem, Borochu, Shema Yisroel, Mi Chomocho, Vshomru, Kiddush for Sabbath, Hinei Ma Tov.

BIZET, GEORGES (1838-1875)

CARMEN EXCERPTS. Licia Albanese, Thelma Votipka, sopranos; Lucille Browning, Gladys Swarthout, mezzo-sopranos; Anthony Amato, Ramón Vinay, tenors; George Cahanovsky, Robert Merrill, baritones; with

RCA Victor Chorale and Orchestra. Erich Leinsdorf, conductor. Robert Shaw, choral director. Victor M-DM-1078. 6—12" records. \$7.00.

CARMEN. Habanera. Jeanne Gerville-Réache, contralto. (Recorded Dec. 9, 1910.) Victor Heritage Series 15-1008. 1—12" record. \$3.50.

Reverse side: Massé, Félix Marie. Paul and Virginia. Chanson du tigre. Jeanne Gerville-Réache, contralto. (Recorded May 5, 1911.)

CARMEN. Habanera. See: WAGNER and others. Treasury of Grand Opera.

CARMEN. Seguidilla, and Duet from Act I. See: Pons and others. *A Night at Carnegie Hall*.

CARMEN. Toreador Song. See: LEONCAVALLO and others. *Opera Favorites*.

CARMEN FANTASIE. (Arr. Franz Waxman.) Jascha Heifetz, violinist, and RCA Victor Orchestra. Donald Voorhees, conductor. Victor 11-9422. 1—12" record. \$1.00.

CARMEN FANTASIE. (Arr. Franz Waxman.) See: STERN. Violin Selections from "Humoresque."

BJOERLING, JUSSI—tenor

See: LEONCAVALLO. *Pagliacci*. *Vesti la giubba*.

BLANCARD, JACQUELINE—pianist

See: RAVEL. *Piano Concerto for Left Hand Alone*.

BLITZSTEIN, MARC (1905-)

DUSTY SUN. See below.

SYMPHONY, THE AIRBORNE. New York City Symphony Orchestra. Leonard Bernstein, conductor. RCA Victor Chorale. Robert Shaw, narrator and choral director. Soloists: Charles Holland, tenor, and Walter Scheff, baritone. Victor M-DM-1117. 7—12" records. \$8.00.

On fourteenth side: Blitzstein. Dusty Sun. Walter Scheff, baritone. Leonard Bernstein, at the piano.

BOCCHERINI, LUIGI (1743-1805)

SONATA NO. 2 IN C MAJOR FOR 'CELLO AND PIANO. Gregor Piatigorsky, 'cellist, and Valentin Pavlovsky, pianist. Columbia 71785-D. 1—12" record. \$1.00.

BODKY, ERWIN—pianist

See: KAUDER. Sonata for English Horn and Piano.

BOIELDIEU, FRANÇOIS-ADRIEN (1775-1834)

LA DAME BLANCHE. Overture. Boston Pops Orchestra. Arthur Fiedler, conductor. Victor 11-9569. 1—12" record. \$1.00.

BOITO, ARRIGO (1842-1918)

MEFISTOFELE. Peasant Waltz. See: VERDI and others. Familiar Waltzes from Favorite Operas.

BONINSEGNA, CELESTINA—soprano

See: VERDI. Aïda. O cieli azzuri.

BORENZSTEIN, PINCAS—cantor

HEBREW CANTORIALS. Stinson S-609. 3—10" records. \$3.00.

Contents: Veyishlach Brocho; Yisroel Betach; Boruch Atah; Hinnimuch; Hashkivenu.

BORI, LUCREZIA—soprano

See: VERDI. Traviata. Parigi o cara.

BORODIN, ALEXANDER (1833-1887)

ON THE STEPPES OF CENTRAL ASIA. London Philharmonic Orchestra. Constant Lambert, conductor. Columbia 71956. 1—12" record. \$1.00.

PRINCE IGOR. Prince Galitsky's Air. See: KIPNIS. Russian Operatic Arias.

BOROVSKY, ALEXANDER—pianist

See: BACH. Concerto in D minor for Piano and Orchestra. BACH. English Suite No. 3 in G minor.

BACH. Toccata and Fugue in C major for Organ.

BOSTON POPS ORCHESTRA

See: BERNSTEIN. Music from the Ballet "Fancy Free."

BOIELDIEU. La Dame Blanche. Overture.

CHOPIN. Sylphides.

MASSENET. Le Cid. Ballet Suite.

SINGAGLIA. Danza Piemontese in A major.

SUPPÉ. Beautiful Galatea. Overture.

SUPPÉ. Fatinitza. Overture.

BOSTON SYMPHONY ORCHESTRA

See: **BACH.** Brandenburg Concerto No. 2 in F major.

COPLAND. A Lincoln Portrait.

KHATCHATURIAN. Concerto for Piano and Orchestra.

Symphony No. 26 in E-flat major, K. 184.

Prelude and Allegro.

Symphony No. 5.

Semper Fidelis.

Symphony No. 5 in E minor.

BOWLES, PAUL (1911-)

NIGHT WITHOUT SLEEP. Romolo de Spirito, tenor. Carrington Welch, at the piano. Disc 730. 3—10" records. \$3.74.

Contents: Night without Sleep; Song for My Sister; When Rain or Love Began; Sailor's Song; You Can't Trust in Love; You're Right, the Day Ain't Mine; Think of All the Hairdressing; They Cannot Stop Death.

SONATA FOR TWO PIANOS. Arthur Gold and Robert Fizdale, duo-pianists. Concert Hall Society A-5. 2—10" records. Available by subscription only.

BOWLES, PAUL, and others

FIFTEEN CONTEMPORARY AMERICAN SONGS. William Hesse, tenor. Robert Fizdale, at the piano. Hargail HN-709. 3—10" records. \$4.50.

Contents: Three Pastoral Songs, Four Spanish Songs, Three, by Paul Bowles; In the Passing of a Sigh, by Walter

Hendl; The Rose Family, and Dust of Snow, by Elliott Carter; Three Doves, and Three Epitaphs, by Theodore Chanler.

BRAHMS, JOHANNES (1833-1897)

CHORALE PRELUDE No. 8. See: **SCHUMANN.** Symphony No. 1 in B-flat major.

CHORAL PRELUDES. See below: Sonata in C major Op. 1.

CONCERTO No. 1 IN D MINOR FOR PIANO AND ORCHESTRA. Rudolph Serkin and Pittsburgh Symphony Orchestra. Fritz Reiner, conductor. Columbia M-MM-652. 6—12" records. \$6.85.

CRADLE SONG. Helen Traubel, soprano, with orchestra. Charles O'Connell, conductor. Columbia 71872-D. 1—12" record. \$1.00.

Reverse side: Fraser-Simon. When We Were Very Young. Vespers. Helen Traubel, soprano.

LIEBESLIEDER WÄLZER. Florence Vickland, soprano, Evelyn MacGregor, contralto, William Hain tenor, Crane Calder, basso, with Grace Castagnetta and Milton Kaye, pianists. Musicraft 14. 3—12" records. \$3.50.

LIEBESLIEDER WÄLZER. Pierre Luboshutz and Genia Nemenoff, duo-pianists, with RCA Victor Chorale. Robert Shaw, conductor. Victor M-DM-1076. 3—12" records. \$3.85.

SONATA IN C MAJOR, Op. 1. Ray Lev, pianist. Concert Hall Society A-7. 4—12" records. Available by subscription only.

On eighth side: Brahms. Two Choral Preludes, Op. 122. Ray Lev, pianist.

SONATA IN E-FLAT MAJOR, Op. 120, No. 2. Benny Goodman, clarinetist, and Nadia Reisenberg, pianist. Columbia M-MM-629. 3-12" records. \$3.85.

SONATA IN F MINOR, Op. 120, No. 1. William Primrose, violist, and William Kapell, pianist. Victor M-DM-1106. 3-12" records. \$3.85.

SYMPHONY No. 1 IN C MINOR. Philharmonic-Symphony Orchestra of New York. Artur Rodzinski, conductor. Columbia M-MM-621. 5-12" records. \$5.85.

SYMPHONY No. 2 IN D MAJOR. San Francisco Symphony Orchestra. Pierre Monteux, conductor. Victor M-DM-1065. 4-12" records. \$4.85.

SYMPHONY No. 3 IN F MAJOR. Philadelphia Orchestra. Eugene Ormandy, conductor. Columbia M-MM-642. 4-12" records. \$4.85.

WALTZES, Op. 39. Vitya Vronsky and Victor Babin, duo-pianists. Columbia 17407-D. 1-10" record. 75 cents.

BRAILOWSKY, ALEXANDER—pianist

See: Liszt. Hungarian Rhapsody No. 2.

RAVEL. Ondine.

BRANT, HENRY (1913-)

KITCHEN Music. Ensemble conducted by Henry Brant. Young

People's Record Club 319. (Elementary school age.) 1-10" record. Available by subscription only.

PENNY WHISTLE. Performed on a whistle by Henry Brant. Young People's Record Club 319. (Elementary school age.) 1-10" record. \$1.49.

BREISACH, PAUL—conductor

See: WAGNER and others. Treasury of Grand Opera.

WAGNER. Meistersinger. Two Monologues

BRENNER, ENGLEBERT—English horn

See: BEETHOVEN. Variations on a Theme by Mozart.

BRICE, CAROL—contralto

See: FALLA. El Amor Brujo.

BROEKMAN, DAVID—conductor

See: CARNEGIE POPS ORCHESTRA. Arkansas Traveler. MELTON. Irish Songs.

BROWNING, LUCIELLE—mezzo-soprano

See: BIZET. Carmen Excerpts. PUCCINI. Highlights from "Madama Butterfly."

BRUNELLI, LOUIS

THE UNSUCCESSFUL ELF. Paul Wing, narrator, with orchestra. Joseph Le Maire, conductor. Victor Y-320. 2-10" records. \$1.45.

BUCKY, FRIDA SARSEN

HEAR THE WIND WHISPERING. Marian Anderson, contralto. Franz Rupp at the piano. Victor 10-1260. 1—10" record. 75 cents.

Reverse side: Scott, Cyril. Lullaby. Marian Anderson, contralto. Franz Rupp, at the piano.

BUDAPEST STRING QUARTET

See: BEETHOVEN. Quintet in C major.

HAYDN. Quartet in G minor, Op. 74, No. 3.

MOZART. Quartet in E-flat major, for piano and strings, K. 493.

BUSCH, ADOLF—conductor

See: BACH. Concerto No. 1 in D minor for Piano and Orchestra.

BUSCH CHAMBER PLAYERS

See: BACH. Concerto No. 1 in D minor for Piano and Orchestra.

BUTLER, LOIS—soprano

See: HERBERT. Songs by Victor Herbert.

BUXTEHUDE, DIETRICH (1637-1707)

ORGAN MUSIC. Carl Weinrich, organist. Musicraft 40. 4—12" records. \$4.50.

Contents: Toccata in F major; Chorale Preludes; Magnificat primi tono, parts 1 and 2; Chorale Fantasy, Wie schön leuchtet; Prelude and Fugue in E minor.

CACCINI, GIULIO (1546-1618)

AMARILLI. See: DE LUCA. Italian Art Songs.

CAGE, JOHN (1912-) and HOVHANNESS, ALAN (1911-)

MODERN PIANO MUSIC. Alan Hovhaness and Maro Ajemian, pianists. Disc 675. 2—12" records. \$3.85.

Contents: Mihr; Amores, I and IV (for prepared piano); Invocations to Vahakn, IV and V.

CAILLIET, LUCIEN (1891-)

VARIATIONS ON POP GOES THE WEASEL. Carnegie Pops Orchestra. Charles O'Connell, conductor. Columbia 4368-M. 1—10" record. 75 cents.

CALDARA, ANTONIO (1670-1736)

SELVE AMICHE. See: DE LUCA. Italian Art Songs.

CALDER, CRANE—basso

See: BRAHMS. Liebeslieder Walzer.

CARNegie POPS ORCHESTRA

ARKANSAS TRAVELER (OLD FIDDLER'S BREAKDOWN). Arr. Guion and Schmid. David Broekman, conductor. Columbia 71957-D. 1—12" record. \$1.00.

Reverse side: Sousa, John Philip. Semper Fidelis. Waldteufel, Emil. Skaters' Waltz. Carnegie Pops Orchestra. David Brockman, conductor.

See also: CAILLIET. Variations on Pop Goes the Weasel.

CARTER, ELLIOTT (1908-)

See: BOWLES and others. Fifteen Contemporary American Songs.

CARUSO, ENRICO—tenor

See: HALÉVY. *La Juive*. *Rachel, quand du seigneur*.

CASADESUS, GABY—pianist

FRENCH PIANO MUSIC. Vox 163. 4—10" records. \$4.75.

Contents: *Musette en rondeau*, and *Le rappel des oiseaux*, by Rameau; *Les barricades mystérieuses*, and *Le carillon de Cythère*, by Couperin; *Deuxième Impromptu*, F minor, by Fauré; *Prélude* and *menuet sur le nom de Haydn*, by Ravel; *Idylle*, by Chabrier; *Troisième Gnossienne*, by Satie.

See also: DEBUSSY. *Pour le Piano*.

CASADESUS, GABY and ROBERT—duo pianists

See: MILHAUD. *Bal martiniquais*.

CASADESUS, ROBERT—pianist

See: DEBUSSY. *Preludes*, Book II.

CASTAGNETTA, GRACE—pianist

See: BRAHMS. *Liebeslieder Wälzer*.

CATHEDRALISTS

CATHOLIC HYMNS. George Dilworth, director. Pilotone 129. 4—10" records. \$4.50.

Contents: *Veni Jesu Amor Mi*; *O Sanctissima*; *O Filii et Filiae*; *O Lord, I Am Not Worthy*; *Holy God, We Praise Thy Name*; *Immaculate Mary*;

Mother, Dear, Oh Pray for Me; *Jesu Bambino*.

CEHANOVSKY, GEORGE—baritone

See: BIZET. *Carmen Excerpts*.

CHABRIER, ALEXIS EMMANUEL (1841-1894)

IDYLLE. See: CASADESUS, GABY. French Piano Music.

CHANLER, THEODORE (1902-)

See: BOWLES and others. Fifteen Contemporary American Songs.

CHERKASSKY, SHURA—pianist

PIANO MUSIC OF RUSSIAN MASTERS. Vox. 165. 4—10" records. \$4.75.

Contents: *Tarantella in A minor*, by Glinka; *Christmas Tree*, by Rebikov; *Prelude in C-sharp minor*, and *Prelude in D major*, by Shostakovich; *Toccata*, by Khachaturian; *Autumn Song (October)*, by Tchaikovsky; *Suggestion Diabolique*, by Prokofiev; *Music Box*, by Liadov; *Fairy Tale in E minor*, by Medtner; *Prelude for the Left Hand Alone*, by Scriabin.

CHICAGO SYMPHONY ORCHESTRA

See: FAURÉ. *Sicilienne*.

CHOPIN, FRÉDÉRIC (1810-1849)

BERCEUSE IN D-FLAT MAJOR, Op. 57. See below: Concerto No. 2 in F minor for Piano and Orchestra.

CHOPIN CO-ART FOLDER. John Crown, pianist. Co-Art F-1. 2—10" records. \$1.75.

Contents: *Waltz in C-sharp minor*, Op. 64, No. 2; *Etude in E major*, Op. 10, No. 3; *Etude in C minor*, Op.

10, No. 12 ("Revolutionary"); Waltz in A-flat major, Op. 69, No. 1 ("L'Adieu").

CHOPIN: His story in music. Vox Symphony Orchestra. Max Goberman, conductor. Milton Kaye, pianist. Arnold Moss, narrator. Vox 252. 3-10" records. \$3.74.

CHOPIN PIANO MUSIC. Earl Wild, pianist. Majestic MZ-2. 3-10" records.

Contents: Prelude in D minor; 2 Waltzes; 4 Etudes.

CHOPIN RECITAL. Jakob Gimpel, pianist. Vox 604. 4-10" records. \$3.74.

Contents: Fantaisie-Imromptu in C-sharp minor, Op. 66, No. 4; Nocturne in E-flat major, Op. 9, No. 2; Waltz in C-sharp minor, Op. 64, No. 2; Polonaise in A-flat major, Op. 53, No. 6; Etude in C minor, Op. 10, No. 12 ("Revolutionary"); Mazurka in B-flat minor, Op. 24, No. 4.

CONCERTO NO. 2 IN F MINOR FOR PIANO AND ORCHESTRA. Artur Rubinstein and the NBC Symphony Orchestra. William Steinberg, conductor. Victor M-DM-1012. 4-12" records. \$4.85.

On eighth side: Chopin. Berceuse in D-flat major, Op. 57. Artur Rubinstein, pianist.

ETUDE IN D-FLAT MAJOR, OP. 25, NO. 8. See: RICCI. Encores.

ETUDE IN E-FLAT MAJOR, OP. 10, NO. 11. See: LHEVINNE. Memorial Album of Piano Favorites.

ETUDE IN F MAJOR, OP. 10, NO. 8. See: GIMPEL. Etudes.

ETUDE IN G-FLAT MAJOR, OP. 10, NO. 5 ("BLACK KEY") and ETUDE IN C MINOR, OP. 10, NO. 12 ("REVOLUTIONARY"). Oscar Levant, pianist. Columbia 71890. 1-12" record. \$1.00.

Reverse side: Lecuona, Ernesto. Malagueña. Poulenç, Francis. Pastourelle. Oscar Levant, pianist.

ETUDE IN G-FLAT MAJOR, OP. 25, NO. 9. See: LHEVINNE. Memorial Album of Piano Favorites.

FANTAISIE-IMPROPTU. John Crown, pianist. Co-Art 5042. 1-10" record. 75 cents.

Reverse side. Chopin. Waltz in D-flat major, and Prelude in A major. John Crown, pianist.

IMPROPTU IN G-FLAT MAJOR, OP. 51. See: RACHMANINOFF. Concerto No. 2 in C minor for Piano and Orchestra.

INTRODUCTION AND POLONAISE BRILLIANTE IN C MAJOR, OP. 3. Gregor Piatigorsky, 'cellist. Valentin Pavlovsky, at the piano. Columbia 71889-D. 1-12" record. \$1.00.

NOCTURNE IN B MAJOR, OP. 9, NO. 3. See: LHEVINNE. Memorial Album of Piano Favorites.

NOCTURNE IN E MINOR, OP. 72. (Arr. Aucl.). Jascha Heifetz, violinist. Emanuel Bay, at the piano. Victor 11-9573. 1-12" record. \$1.00.

Reverse side: Sarasate, Pablo de. Romanza Andalusa. Jascha Heifetz, violinist. Emanuel Bay, at the piano.

OSCAR LEVANT PLAYS CHOPIN. Oscar Levant, pianist. Columbia M-649. 4-12" records. \$4.85.

Contents: Etude in E major, Op. 10, No. 3; Etude in C-sharp minor, Op. 10, No. 4; Etude in G-flat major, Op. 10, No. 5, ("Black Key"); Etude in C minor, Op. 10, No. 12 ("Revolutionary"); Nocturne in E-flat major, Op. 9, No. 2; Nocturne in F-sharp major, Op. 15, No. 2; Waltz in C-sharp minor, Op. 64, No. 2; Waltz in G-flat major, Op. 70, No. 1; Berceuse in D-flat major, Op. 57; Polonaise in A major, Op. 40, No. 1 ("Military").

PIANO MUSIC OF CHOPIN. Maryla Jonas, pianist. Columbia M-626. 3-12" records. \$3.85:

Contents: Mazurkas No. 49 in F minor, No. 19 in B minor, No. 43 in G minor; Nocturnes No. 19 in E minor, No. 20 in C-sharp minor; Waltzes No. 13 in D-flat major, No. 11 in G-flat major; Polonaise No. 9 in B-flat major.

POLONAISE IN A-FLAT MAJOR, Op. 53. John Crown, pianist. Co-Art 5041. 1-10" record. 75 cents.

Reverse side: Debussy, Claude Achille. Clair de Lune. John Crown, pianist.

POLONAISE IN A-FLAT MAJOR, Op. 53. First Piano Quartet. Victor 46-0005. 1-10" record. 75 cents.

SONATA IN B-FLAT MINOR, Op. 35. Artur Rubinstein, pianist. Victor M-DM-1082. 3-12" records. \$3.85.

SYLPHIDES (trans. Anderson and Bodge). Boston Pops Orchestra. Arthur Fiedler, conductor. Victor M-DM-1119. 3-12" records. \$3.85.

WALTZES. Jacques Abram, pianist. Musicraft M-76. 3-12" records. \$3.85.

Contents: Waltzes in A-flat major, Op. 34, No. 1; A-flat major, Op. 64, No. 3; D-flat major, Op. 64, No. 1; A minor, Op. 34, No. 2; F major, Op. 34, No. 3; C-sharp minor, Op. 64, No. 2.

WALTZ IN C-SHARP MINOR, Op. 64, No. 2. Vladimir Horowitz, pianist. Victor 11-9519. 1-12" record. \$1.00.

Reverse side: Mendelssohn, Felix. Elegy, Op. 85, No. 4, and Spring Song, Op. 62, No. 6. Vladimir Horowitz, pianist.

WALTZ IN C-SHARP MINOR, Op. 64, No. 2. See: THIERRIEN. Piano Moods.

WALTZ IN D-FLAT MAJOR, Op. 64, No. 1 ("MINUTE"). See: ALPERT. At the Piano Keyboard with Pauline Alpert.

WALTZ IN D-FLAT MAJOR, Op. 64, No. 1 ("MINUTE") and PRELUDE IN A MAJOR. John Crown, pianist. Co-Art 5042. 1-10" record. 75 cents.

Reverse side: Chopin. Fantaisie-Imromptu. John Crown, pianist.

CIMARA, PIETRO—conductor

See: DE LUCA. Italian Art Songs. PONS and others. A Night at Carnegie Hall.

CINCINNATI SUMMER OPERA ORCHESTRA

See: LISZT. Liebestraum. RIMSKY-KORSAKOV. Capriccio Espagnol.

VERDI and others. Familiar Waltzes from Favorite Operas.

CINCINNATI SYMPHONY ORCHESTRA

See: DELIUS. Walk to the Paradise Gardens.

CITY OF BIRMINGHAM ORCHESTRA

See: RACHMANINOFF. Concerto No. 3 in D minor for Piano and Orchestra.

**CLARIBEL [MRS. CHARLES BARNARD]
(1830-1869)**

COME BACK TO ERIN. See: FARRELL. Irish Songs.

CLEVA, FAUSTO—conductor

See: DEBUSSY. Clair de Lune. LISZT. Liebestraum.

PONS and others. A Night at Carnegie Hall.

RIMSKY-KORSAKOV. Capriccio Espagnol.

SAYAO. Celebrated Operatic Arias.

VERDI and others. Familiar Waltzes from Favorite Operas.

CLEVELAND ORCHESTRA

STRAUSS FAMILY. Cleveland Orchestra. Erich Leinsdorf, conductor. Columbia 12543-D. 1—12" record. \$1.00.

Contents: Race Track and Galop, by Eduard Strauss (arr. Bodge); Thunder and Lightning Polka, by Johann Strauss, Jr.; Perpetuum Mobile, by Johann Strauss, Jr.; Radetzky March, by Johann Strauss, Sr.

See also: SCHUMANN. Symphony No. 1 in B-flat major.

COLLEGIATE CHORALE

SET DOWN, SERVANT (arr. Shaw). Collegiate Chorale. Robert Shaw, director. Victor 10-1277. 1—10" record. 75 cents.

Reverse side: Soon-a Will Be Done (arr. Wm. L. Dawson). Collegiate Chorale. Robert Shaw, director.

SOON-A WILL BE DONE. See above.

COLUMBIA CONCERT ORCHESTRA

See: FARRELL. Irish Songs.

COLUMBIA STRING ORCHESTRA

See: WILDER. The Music of . Alec Wilder.

CONCERT HALL STRING SYMPHONY

See: SCHUMAN. Symphony for Strings.

COPLAND, AARON (1900-)

A LINCOLN PORTRAIT. Kenneth Spencer, narrator, and Philharmonic-Symphony Orchestra of New York, Artur Rodzinski, conductor. Columbia X-266. 2—12" records. \$2.85.

A LINCOLN PORTRAIT. Melvyn Douglas, narrator, and Boston Symphony Orchestra, Serge Koussevitzky, conductor. Victor M-DM-1088. 2—12" records. \$2.85.

On fourth side: Lincoln's Gettysburg Address. Melvyn Douglas, speaker.

OUR TOWN SUITE. See below:
Sonata for Piano.

SONATA FOR PIANO. Leo Smit, pianist. Concert Hall Society A-2.
4-12" records. Available by subscription only.

On sides 6 to 8: Copland. "Our Town" Suite. Leo Smit, pianist.

CORDON, NORMAN—bass-baritone

ORATORIO ARIAS. Norman Cordon, bass-baritone, and RCA Victor Orchestra. Sylvan Levin, conductor. Victor M-1094. 3-12" records. \$3.85.

Contents: Why Do the Nations?, from the "Messiah," by Handel; Now Heaven in Fullest Glory Shone, from "The Creation," by Haydn; O God, Have Mercy Upon Me, from "St. Paul," by Mendelssohn; Lord God of Abraham, and It Is Enough, from "Elijah," by Mendelssohn; Give Me Back My Lord, from "Passion according to St. Matthew," by Bach.

COUPERIN, FRANCOIS (1668-1733)

LES BARRICADES MYSTÉRIEUSES. See: CASADESUS, GABY. French Piano Music.

LES BARRICADES MYSTÉRIEUSES. See: KIRKPATRICK. Harpsichord Recital.

LE CARILLON DE CYTHÈRE: See: CASADESUS, GABY. French Piano Music.

LE CARILLON DE CYTHÈRE: See: KIRKPATRICK. Harpsichord Recital.

LES VERGERS. See: KIRKPATRICK. Harpsichord Recital.

LES OMBRES. See: KIRKPATRICK. Harpsichord Recital.

COURBOIN, CHARLES M.—organist

ORGAN RECITAL on the St. Patrick's Cathedral Organ. Victor M-1091. 3-12" records. \$3.85.

Contents: Ave Verum, by Mozart-Courboin; Jesus, My Lord, from Catholic Church Hymnal (arr. Courboin); Holy Lord, We Praise Thy Name, from Catholic Church Hymnal (arr. Courboin), Ave Maria, by Arcadelt-Courboin; Adoration, by McGrath (based on Gregorian Ave Maria); Silent Night, by Gruber-Courboin; O Lord, I Am Not Worthy, from Catholic Church Hymnal; Hail, Glorious St. Patrick, from Catholic Church Hymnal (arr. Courboin.)

CRESTON, PAUL (1906-)

TICK TOCK TALE. (Story by Jules Werner). Orchestra, conducted by Paul Creston. Sonora. 3-10" records.

CROOKS, RICHARD—tenor

See: SCHUBERT. Die Schöne Müllerin.

CROSS, MILTON—narrator

See: DUKAS. The Sorcerer's Apprentice.

GRIEG. Peer Gynt and the Trolls.

PROKOFIEV. Peter and the Wolf.

TCHAIKOVSKY. Nutcracker Suite.

CROWN, JOHN—pianist

See: CHOPIN. Chopin Co-Art Folder.

CHOPIN. Fantaisie-Im-
promptu.

CHOPIN. Polonaise in A-flat
major.

SCHUMANN. Eight Fantasies
for Piano.

DALLAS SYMPHONY ORCHESTRA

See: **BARTÓK.** Concerto for Vi-
olin and Orchestra.

GLAZUNOV. The Seasons.

DAME, DONALD—tenor

See: **LEONCAVALLO** and others.
Opera Favorites.

**DARGOMIJSKY, ALEXANDER SERGEI-
VICH (1813-1869)**

RUSSALKA. Miller's Aria. See:
KIPNIS. Russian Operatic Arias.

DAVIS, CHANDLER (1927-)

SONG OF WORLDS UNSEEN. Bertha
Melnik, pianist. Vanguard 2. 1—
10" record. 75 cents.

Reverse side: Morgenstern, Sam. Toc-
cata Guatemala. Bertha Melnik, pian-
ist.

DEBUSSY, CLAUDE (1862-1918)

CLAIR DE LUNE. Cincinnati Sum-
mer Opera Orchestra. Fausto
Cleva, conductor. Decca 29217.
1—12" record. \$1.00.

Reverse side: Liszt, Franz. Liebes-
traum. Cincinnati Summer Opera
Orchestra. Fausto Cleva, conductor.

CLAIR DE LUNE. John Crown, pi-
anist. Co-Art 5041. 1—10" rec-
ord. 75 cents.

Reverse side: Chopin, Frédéric. Polo-
naise in A-flat major. John Crown,
pianist.

DANSE. See below: Pour le Pi-
ano.

**ÉTUDE POUR LES CINQ DOIGTS
D'APRÈS CZERNY.** See: **GIMPEL.**
Etudes.

**ÉTUDE POUR LES DEGRÈS CHRO-
MATIQUES.** See: **GIMPEL.** Etudes.

GOLLIWOG'S CAKE WALK. See:
THERRIEN. Piano Moods.

LA PLUS QUE LENT (arr.
Roques). Jascha Heifetz, violin-
ist. Emanuel Bay, at the piano.
Victor 11-9571. 1—12" record.
\$1.00.

Reverse side: Schubert, Franz. Ave
Maria (arr. Wilhelmj). Jascha Hei-
fetz, violinist. Emanuel Bay, at the
piano.

LITTLE SHEPHERD. See: **HAINES.**
Mellow Music.

MAID WITH THE FLAXEN HAIR.
See: **FRANCESCATTI.** A Violin Re-
cital.

MAID WITH THE FLAXEN HAIR.
See: **HAINES.** Mellow Music.

MINSTRELS. See: **FRANCESCATTI.**
A Violin Recital.

PETITE SUITE. Minuet. See: **DE-
BUSSY.** Sonata for 'Cello and Pi-
ano.

POUR LE PIANO. Gaby Casadesus,
pianist. Vox 617. 2—12" records.
\$2.85.

On fourth side: Debussy. Danse.
Gaby Casadesus, pianist.

PRELUDES, BOOK II. Robert Casade-
sus, pianist. Columbia M-MM-
644. 6—10" records. \$5.25.

Contents: Brouillards; Feuilles mortes; La puerta del vino; Les fées sont d'exquises danseuses; Bruyères; General Lavine—eccentric; La terrasse des audiences au clair de lune; Ondine; Homage à S. Pickwick, Esq., P.P.M.-P.C.; Canope; Les tierces alternées; Feux d'artifice.

SONATA FOR 'CELLO AND PIANO. Raya Garbousova, 'cellist. Artur Balsam, at the piano. Concert Hall Society A-10. 2—12" records. Available by subscription only.

On fourth side: Debussy. Minuet from "Petite Suite." Raya Garbousova, 'cellist. Artur Balsam, at the piano.

DEEP RIVER BOYS

SPIRITUALS AND JUBILEES (1). Pilotone 118. 4—10" records. \$4.50.

Contents: Get on Board, Little Children; We Are Walking in the Light; Swing Low, Sweet Chariot; Go Down Moses; O Freedom; Honey, Honey, Honey; My Castle on the Nile; I'm Trampin'.

SPIRITUALS AND JUBILEES (2). Pilotone 119. 4—10" records. \$4.50.

Contents: Walk Together, Children; Look Away into Heaven; Little David Play on Your Harp; Good News, the Chariot's Comin'; Ezekiel, Saw the Wheel; The Old Sheep Done Know the Road; Rise and Shine; All God's Chillun Got Shoes.

DEFAUW, DÉSIRÉ—conductor

See: FAURÉ. Sicilienne.

DELIBES, LÉO (1836-1891)

LAKMÉ. Bell Song. See: PONS and others. A Night at Carnegie Hall.

LES FILLES DE CADIZ. See: POWELL. Songs by Jane Powell.

SYLVIA. Pizzicato Ballerina (arr. La Forge). See: PONS. Paris.

DELIUS, FREDERICK (1862-1934)

CONCERTO FOR VIOLIN AND ORCHESTRA. Albert Sammons with Liverpool Philharmonic Orchestra. Malcolm Sargent, conductor. Columbia M-MM-672. 3—12" records. \$4.00.

WALK TO THE PARADISE GARDENS, from "A Village Romeo and Juliet." Cincinnati Symphony Orchestra. Eugene Goossens, conductor. Victor 11-9493. 1—12" record. \$1.00.

DE LOACHE, BENJAMIN—baritone

See: BACH. Coffee Cantata.

DE LUCA, GIUSEPPE—baritone

ITALIAN ART SONGS. Giuseppe De Luca, baritone. Pietro Cimara, at the piano. Decca V-1. 3—12" records. \$7.00.

Contents: Caro mio ben, by Giordani; Bella fanciulla, by Falconieri; Siciliana, by Pergolesi; Dolce madonna, anonymous; Selve amiche, by Caldara; Pur d'esti, by Lotti; Amarilli, by Caccini; Recitativo ed Aria, by Pasquini.

DETROIT SYMPHONY ORCHESTRA

See: RIMSKY-KORSAKOV. Scheherazade.

DOHNÁNYI, ERNST VON (1877-)

SUITE IN F-SHARP MINOR, OP. 19. Philharmonic Orchestra of Los

Angeles. Alfred Wallenstein, conductor. Decca DA-433. 3—12" records. \$3.85.

DONALDSON, TED—actor

See: HUMPERDINCK. Hansel and Gretel.

GLAZUNOV. The Seasons.

DORATI, ANTAL—conductor

See: BARTÓK. Concerto for Violin and Orchestra.

DOUGLAS, MELVYN—narrator

See: COPLAND. A Lincoln Portrait.

DROZDOFF, VLADIMIR—pianist

See: SCRIBBIN. Sonata No. 4, Op. 30.

DUKAS, PAUL (1865-1935)

THE SORCERER'S APPRENTICE. (For Children). Milton Cross, narrator, with orchestra. Musicraft 71. 2—10" records. \$2.25.

DUPRÉ, MARCEL (1886-)

VARIATIONS ON A NOËL. E. Power Biggs, organist. Victor 11-9239. 1—12" record. \$1.00.

DURBIN, DEANNA, and others.

CHRISTMASTIME. Deanna Durbin, with Charles Previn and orchestra, male octet, and organ; Judy Garland, with David Rose and orchestra; Kenny Baker, with Eddie Dunstedter at the organ. Decca A-448. 4—10" records. \$3.75.

Contents: Silent Night; Adeste Fideles (Deanna Durbin); The Birthday of a King, The Star of the East (Judy Garland). O, Little Town of Bethlehem; It Came upon the Midnight Clear (Kenny Baker). Hark! The Herald Angels Sing; O Holy Night; (Kenny Baker).

DUSHKIN, SAMUEL—violinist

See: STRAVINSKY. Concerto for Violin in D major.

DVOŘÁK, ANTONIN (1841-1904)

CONCERTO IN B MINOR FOR 'CELLO AND ORCHESTRA. Gregor Piatigorsky and the Philadelphia Orchestra. Eugene Ormandy, conductor. Columbia M-MM-658. 5—12" records. \$5.85.

HUMORESQUE. See: ALPERT. At the Piano Keyboard with Pauline Alpert.

HUMORESQUE. See: STERN. Violin Selections from "Humoresque."

SYMPHONY No. 5 IN E MINOR ("From the New World"). Largo (abridged). Sigmund Romberg and his Orchestra. Victor 11-9223. 1—12" record. \$1.00.

Reverse side: Londonderry Air. Sigmund Romberg and his Orchestra.

DYER-BENNET, RICHARD—folk-singer

BALLADS BY THE TWENTIETH CENTURY MINSTREL. Stinson 364. 3—10" records. \$2.75.

LOVE SONGS. Disc 609. 3—10" records. \$3.00.

Contents: Two Maidens Went Milk-ing One Day; Westryn Wind; Blow the Candles Out; Brigg Fair; Vene-zuela; Going to Ballynure.

See also: BEETHOVEN. Irish Songs.
BEETHOVEN. Scottish Songs.

EDDY, NELSON—baritone

HYMNS WE LOVE. Nelson Eddy singing all parts in four-part harmony. Theodore Paxson, at the organ. Columbia M-646. 5—10" records. \$4.50.

Contents: Rejoice, Ye Pure in Heart, by Messiter; Sun of My Soul, by Keble; Onward, Christian Soldiers, by Sullivan; Rock of Ages, by Hastings; Hark, Hark, My Soul, by Smart; Nearer My God to Thee, by Mason; Ten Thousand Times Ten Thousand, by Dykes; Abide with Me, by Monk; Lead Kindly Light, by Dykes; Stand Up, Stand Up for Jesus, by Webb; Fling Out the Banner, by Calkin; Now the Day Is Over, by Barnaby.

ELMAN, MISCHA—violinist

See: BALAKIREV. Oh Come to Me.

GRIEG. Album Leaf.

HUBÁY. Hejre Kati (Hungarian Czardas Scenes).

SCHUMANN. Träumerei.

ENGEL, LEHMAN (1910-)

THE PIED PIPER OF HAMELIN. Gene Kelly, narrator. Orchestra conducted by Lehman Engel. Columbia J-MJ-34. 2—10" records. \$1.25.

THE SHOEMAKER AND THE ELVES. Gene Kelly, narrator. Orchestra conducted by Lehman Engel. Columbia J-MJ-29. \$1.25.

ENGEL, LEHMAN—conductor

See: THIBAULT. Roustabout Songs.

FALCONIERI, ANDREA (d. 1656)

BELLA FANCIULLA. See: DE LUCA. Italian Art Songs.

FALLA, MANUEL DE (1876-1946)

EL AMOR BRUJO. Carol Brice, contralto, and Pittsburgh Symphony Orchestra. Fritz Reiner, conductor. Columbia M-MM-633. 3—12" records. \$4.00.

EL AMOR BRUJO. Nan Merriman, mezzo-soprano, and Hollywood Bowl Symphony Orchestra. Leopold Stokowski, conductor. Victor M-DM-1089. 3—12" records. \$3.85.

EL AMOR BRUJO. Ritual Fire Dance. Nilo Menendez, pianist. Co-Art 5044. 1—10" record. 75 cents.

Reverse side: Lecuona, Ernesto. Malagueña. Nilo Menendez, pianist.

EL AMOR BRUJO. Ritual Fire Dance. See: FOLDES. Spanish Souvenirs.

EL AMOR BRUJO. Ritual Fire Dance. See: SEBASTIAN. Harmonica Classics. -

FARRELL, EILEEN—soprano

IRISH SONGS. Eileen Farrell, soprano, and Columbia Concert Orchestra. Charles Lichter, conductor. Columbia M-662. 4—10" records. \$3.75.

Contents: Believe Me, If All Those Endearing Young Charms, by Moore, The Minstrel Boy, by Moore; The Last Rose of Summer, by Moore; The Kerry Dance, by Molloy; Come Back to Erin, by Claribel; Killarney, by Balfe; Danny Boy, by Weatherly; The Rose of Tralee, by Glover.

FAURÉ, GABRIEL (1845-1924)

DEUXIÈME IMPROMPTU IN F MINOR. See: CASADESUS, GABY. French Piano Music.

SICILIENNE. Chicago Symphony Orchestra. Désiré Defauw, conductor. Victor 11-9 1/47. 1-12" record. \$1.00.

Reverse side: Stravinsky, Igor. Fireworks. Chicago Symphony Orchestra. Désiré Defauw, conductor.

TWELVE SONGS. Isabel French and Olympia di Napoli, sopranos. Paul Dogucreau, at the piano. Technichord T-7. 6-12" recordings. \$7.00.

Contents: Lydia, Le plus doux chemin, Mandoline, Spleen, Aurore, Arpège, Prison, Nell Diane, Sélène, Danseuse, Soir, Larmes.

FEIBEL, FRED—organist

See: MENDELSSOHN. Midsummer Night's Dream. Wedding March.

FENDLER, EDVARD—conductor

See: MOZART. Minuets, K. 176. MOZART. Salzburg Serenades. MOZART. Symphony No. 20 in D major, K. 133. PURCELL. Abdelazer Suite.

FERRARI, GUSTAVE (1872-)

LE LAZZARONE, and LE FLIBUSTIER by Alexandre Georges. Pol Plançon, basso, with piano. (Recorded Feb. 20, 1905.) Victor Heritage Series 15-1007. 1-12" record. \$3.50.

Reverse side: Mozart, Wolfgang Amadeus. The Magic Flute. O Isis! Pol Plançon, basso, with piano. (Recorded Jan. 24, 1905.)

FERRER, JOSÉ—narrator

See: MOZART. His Story and His Music.

SCHUBERT. His Story and His Music.

FIEDLER, ARTHUR—conductor

See: BERNSTEIN. Music from the Ballet "Fancy Free."

BOIELDIEU. La Dame Blanche. Overture.

CHOPIN. Sylphides.

MASSENET. Le Cid. Ballet Suite.

SINIGAGLIA. Danza Piemontese in A major.

SUPPÉ. Beautiful Galatea. Overture.

SUPPÉ. Fatinitza. Overture.

FIRST PIANO QUARTET

See: CHOPIN. Polonaise in A-flat major, Op. 53.

FIZDALE, ROBERT, and GOLD, ARTHUR —duo-pianists

See: BOWLES. Sonata for Two Pianos.

FOLDES, ANDOR—pianist

SPANISH SOUVENIRS. Continental 34. 3—10" records. \$3.00.

Contents: Ritual Fire Dance, by Falla; Seguidillas, and Sevilla, by Albéniz; Tango, by Albéniz (arr. Godowsky); Playera, and Jota, by Granados.

FOSS, LUKAS—pianist

See: **BACH.** Brandenburg Concerto No. 5 in D major.
MILHAUD. Cinq Chansons.

FRANCESCATTI, ZINO—violinist

A VIOLIN RECITAL. Max Lanner, at the piano. Columbia M-660. 3—10" records. \$3.25.

Contents: Variations on a Theme of Corelli, by Tarini; Polka from "The Age of Gold," by Shostakovich; The Maid with the Flaxen Hair, by Debussy; Minstrels, by Debussy; The Prophet-Bird, by Schumann; Caprice in A minor, by Wieniawski.

FRANCHETTI, ALBERTO (1860-)

GERMANIA. Ferito prigionier. Pasquale Amato, baritone, with orchestra. (Recorded April 18, 1913.) Victor Heritage Series 15-1005. 1—12" record. \$3.50.

Reverse side: Verdi, Giuseppe. •The Two Foscari. O vecchio cor che batti. Pasquale Amato, baritone, with orchestra. (Recorded April 14, 1913.)

FRANCK, CÉSAR (1822-1890)

SYMPHONY IN D MINOR. Philadelphia Orchestra. Eugene Ormandy, conductor. Columbia M-MM 698. 5—12" records. \$5.85.

TRIO IN F-SHARP MINOR. Lou Raderman, violinist, Theodore Saidenberg, pianist, and Kolia Levienne, 'cellist. Co-Art A-101. 3—12" records. Shellac, \$3.85. Vinylite \$6.60.

FRANZ, ROBERT (1815-1892)

ZWEI WELKE ROSEN. Mary Paull, soprano. Kenneth Hieber, at the piano. Vanguard 3. 1—10" record. 75 cents.

Reverse side: Mahler, Gustav. Wer hat dies Liedlein erdacht. Mary Paull, soprano. Kenneth Hieber, at the piano.

FRASER-SIMON

WHEN WE WERE VERY YOUNG and VESPERS. Helen Traubel, soprano, with orchestra. Charles O'Connell, conductor. Columbia 71872-D. 1—12" record. \$1.00.

Reverse side: Brahms, Johannes. Cradle Song. Helen Traubel, soprano, with orchestra. Charles O'Connell, conductor.

FRENCH, ISABEL—soprano

See: **FAURÉ.** Twelve Songs.

FRESCOBALDI, GIROLAMO (1583-1643)

ARIETTA. Edmund Kurtz, 'cellist. Artur Balsam, at the piano. Victor 11-9414. 1—12" record. \$1.00.

Reverse side: Milhaud, Darius. Élégie. Edmund Kurtz, 'cellist. Artur Balsam, at the piano.

GALIMIR STRING QUARTET

See: **RAVEL.** String Quartet in F major.

GANZ, RUDOLPH—conductor

See: GRIEG. Holberg Suite.

GARBOUZOVA, RAYA—cellist

See: DEBUSSY. Sonata for 'Cello and Piano.

GRIEG. Sonata in A minor, Op. 36.

GARFIELD, JOHN—narrator

See: WILDER. Herman Ermine in Rabbit Town.

GARLAND, JUDY—mezzo-soprano.

See: DURBIN and others. Christmastime.

GEIGER, RUTH—pianist

See: BEETHOVEN. Beethoven for Young People.

GENERAL PLATOFF DON COSSACK CHORUS

NIGHTINGALE. Nicholas Kostrukoff, conductor. Victor 11-9220. 1—12" record. \$1.00.

Reverse side: Song of the Tachanka. General Platoff Don Cossack Chorus. Nicholas Kostrukoff, conductor.

GEORGE DILWORTH CHOIR SINGERS

PROTESTANT HYMNS. With Gladys Rice, soprano, and Douglas Stanbury, tenor. Pilotone 128. 4—10" records. \$4.50.

Contents: Onward Christian Soldiers; Abide with Me; Now the Day Is Over; Lead Kindly Light; Holy, Holy, Holy, All Hail the Power of Jesus' Name; Faith of Our Fathers; Rock of Ages.

GEORGES, ALEXANDRE (1850-1938)

LE FLIBUSTIER, and **LE LAZZARONE** by Gustave Ferrari. Pol Plançon, basso, with piano. (Recorded Feb. 20, 1905.) Victor Heritage Series 15-1007. 1—12" record. \$3.50.

Reverse side: Mozart, Wolfgang Amadeus. The Magic Flute. O Isis! Pol Plançon, basso, with piano. (Recorded Jan. 24, 1905.)

GERSHWIN, GEORGE (1898-1937)

PRELUDER No. 2. Artur Rubinstein, pianist. Victor 11-9420. 1—12" record. \$1.00.

• Reverse side: Milhaud, Darius. Saudades do Brazil. Artur Rubinstein, pianist.

RHAPSODY IN BLUE. Earl Wild, pianist. Orchestra and chorus, conducted by Paul Whiteman. Signature GP-1. 2—12" records. \$2.85.

RHAPSODY IN BLUE and **SUMMERTIME**. Vladimir Sokoloff, pianist, Camilla Williams, soprano, and orchestra conducted by Al Goodman. Victor 46-0004. 1—12" record. \$1.00.

GERVILLE-RÉACHE, JEANNE—contralto

See: BIZET. Carmen. Habanera.

GIBBONS, ORLANDO (1583-1625)

SALISBURY AND COMMAND. See: KIRKPATRICK. Harpsichord Recital.

GIMPEL, JAKOB—pianist

ETUDES. Vox 164. 4—10" records. \$4.75.

Contents: Etude in F major, Op. 10, No. 8, by Chopin; Etude in C minor, Op. 33, No. 2, by Rachmaninoff; Etude in F major, Op. 104, No. 2, by Mendelssohn; Etude in D-flat major, Op. 8, No. 10, by Scriabin; Etude Allegro, Op. 56, No. 10 ("The Top"), by Toch; Étude de Concert ("Forest Murmurs"), by Liszt; Etude, Op. 65, No. 2, by Scriabin; Étude pour les degrés chromatiques, by Debussy; Étude pour les cinq doigts d'après Czerny, by Debussy.

See also: CHOPIN. Chopin Recital.

RACHMANINOFF.

Rachmaninoff Recital.

GIORDANI, GIUSEPPE (c. 1744-1798)

CARO MIO BEN. See: DE LUCA. Italian Art Songs.

GIORDANO, UMBERTO (1867-)

ANDREA CHÉNIER. Nemico della patria. Robert Merrill, baritone, with RCA Victor Orchestra. Jean Paul Morel, conductor. Victor 11-9384. 1-12" record. \$1.00.

Reverse side: Meyerbeer, Giacomo. L'Africaine. Adamastor, re dell'acque profonde. Robert Merrill, baritone, with RCA Victor Orchestra. Jean Paul Morel, conductor.

FEDORA. Elite Waltz. See: VERDI and others. Familiar Waltzes from Favorite Operas.

GLADSTONE, YSAAK—cantor

CANTORIAL MASTERWORKS. Banner. 3-10" records. \$3.67.

GLAZER, TOM—folk singer

GOING WEST. Young People's Record Club 301. (Elementary school age.) 1-10" record. \$1.49.

Contents: Shoot the Buffalo; Where Away Stranger; The Jolly Waggoner.

OLDEN BALLADS. Keynote K-131. 3-10" records. \$3.00.

Contents: Twelve Days of Christmas (English carol); The Sheeling Song (Scotch); Greensleeves, and Waly Waly (English love songs); Hush Little Baby (Negro lullaby); Sixteen Come Sunday (Anglo-American song); Black-Eyed Susan, and Go Way from My Window (American); Uncle Reuben (American); Blow the Candles Out (English ballad).

WHEN THE SUN SHINES. Young People's Record Club 617. (Preschool age.) 1-10" record. Available by subscription only.

Contents: Six activity-songs for children.

YANKEE TARS. Young People's Record Club 303. (Elementary school age.) 1-10" record. Available by subscription only.

Contents: The Cumberland Crew; Yankee Tars; Yankee Man of War.

See also: LOMAX and others. America's Favorite Songs.

SIEGMESTER. Funny-bone Alley.

GLAZUNOV, ALEXANDER KONSTANTINOVICH (1865-1936)

THE SEASONS. Ballet Suite. Dallas Symphony Orchestra. Antal Dorati, conductor. Victor M-DM-1072. 4-12" records. \$4.85.

GLINKA, MICHAEL IVANOVICH (1804-1857)

RUSSLAN AND LUDMILLA (excerpts). USSR artists, with Bolshoi State Orchestra. S. Samosud, conductor. (Recorded in performance in Moscow.) Disc Deluxe 751 or 751S. 2—12" records. \$5.00 and \$3.36, respectively.

TARANTELLA IN A MINOR. See: **CHERKASSKY.** Piano Music of Russian Masters.

GLOVER, JOHN WILLIAM (1815-1900)

THE ROSE OF TRALEE. See: **FARRELL.** Irish Songs. See also: **MELTON.** Irish Songs.

GLUCK, CHRISTOPH WILLIBALD (1714-1787)

ORFEO. Mélodie (arr. Kreisler). Nathan Milstein, violinist. Artur Balsam, at the piano. Columbia 17408-D. 1—10" record. 75 cents.

Reverse side: Kreisler, Fritz. Rondino on a Theme by Beethoven. Nathan Milstein, violinist. Artur Balsam, at the piano.

GOBERMAN, MAX—conductor

See: **BEETHOVEN.** His Story and His Music.

CHOPIN. His Story and His Music.

HAYDN. Toy Symphony.

Country Dances.

His Story and His Music.

His Story and His Music.

His Story and His Music.

GOLD, ARTHUR, and FIZDALE, ROBERT
—duo-pianists

See: **BOWLES.** Sonata for Two Pianos.

GOLDSCHMANN, VLADIMIR—conductor

See: **Symphony No. 38 in D Major, K 504.**

GOLTZER, HAROLD—bassoonist

See: **The Music of Alec Wilder.**

GOODMAN, AL—conductor

See: **Rhapsody in Blue, and Summertime.
 Eileen.**

GOODMAN, BENNY—clarinetist

See: **Sonata in E-flat major, Op. 120, No. 2.**

GOOSSENS, EUGENE—conductor

See: **Walk to the Paradise Gardens.**

GORDON STRING QUARTET

See: **Quartet No. 2 in F major.**

Robin Hood Dell Orchestra of Philadelphia. Morton Gould, conductor. Columbia M-MM-668. 4—12" records. \$5.00.

Contents: Cowboy Rhapsody, American Salute, New China March, Red Cavalry March, Go Down Moses, Sometimes I Feel Like a Motherless Child.

GOUPIL, CHARLES-FRANÇOIS (1818-1893)

FAUST. Dio possente. Mario Ancona, baritone, with orchestra. (Recorded 1907.) Victor Heritage Series 15-1002. 1-12" record. \$3.50.

Reverse side: Verdi, Giuseppe. Masked Ball. Eri tu? Mario Ancona, with orchestra. (Recorded 1907.)

FAUST. Je ris de me voir si belle (Jewel Song). See: SAYAO. Celebrated Operatic Arias.

FAUST. Le roi de Tule. See: SAYAO. Celebrated Operatic Arias.

FAUST. Soldiers Chorus. See: WAGNER and others. Treasury of Grand Opera.

FAUST. Waltz. See: VERDI and others. Familiar Waltzes from Favorite Operas.

ROMEO AND JULIET. Juliet's Waltz Song. See: VERDI and others. Familiar Waltzes from Favorite Operas.

PHILÉMON ET BAUCIS. Vulcan's Song. Marcel Journet, basso, with orchestra. (Recorded January 1910.) Victor Heritage Series 15-1003. 1-12" record. \$3.50.

Reverse side: Meyerbeer, Giacomo. Les Huguenots. Piff Paff. Marcel Journet, basso, with orchestra.

GREER, FRANCES—soprano

See: HERBERT. Eileen.

GREER, LEONARD

LITTLE BLACK SAMBO. Don Lyon, narrator, and orchestra, con-

ducted by Regus Patoff. Columbia J-MJ-28. 2-10" records. \$1.25.

GREY, MADELEINE—soprano

See: RAVEL. Chansons madécasses and Chants hébraïques.

GRIEG, EDWARD HAGERUP (1843-1907)

ALBUM LEAF. Mischa Elman, violinist. Leopold Mittman, at the piano. Victor 10-1271. 1-10" record. 75 cents.

Reverse side: Schumann, Robert. Träumerli. Mischa Elman, violinist. Leopold Mittman, at the piano.

HOLBERG SUITE, Op. 40. Metropolitan Symphony Orchestra. Rudolph Ganz, conductor. Spoken commentary by Deems Taylor. Pilotone DA-301. 4-10" records. \$4.50.

NOCTURNE. See: THERRIEN. Piano Moods.

PEER GYNT AND THE TROLLS. Milton Cross, narrator, with orchestra. Musicraft 77. 3-10" records. \$3.00.

SONATA IN A MINOR, Op. 36. Raya Garbousova, 'cellist, and Artur Balsam, pianist. Concert Hall Society AD. 4-12" records. \$6.85.

SYMPHONIC DANCES. Indianapolis Symphony Orchestra. Fabien Sevitzky, conductor. Victor M-DM-1066. 3-12" records \$3.85.

On sixth side: Liadov, Anatol. Baba Yaga. Indianapolis Symphony Orchestra. Fabien Sevitzky, conductor.

GRUBER, FRANZ XAVER (1787-1863)

SILENT NIGHT. See COURBOIN. Organ Recital.

GRUENBERG, LOUIS (1884-)

CONCERTO FOR VIOLIN AND ORCHESTRA. Jascha Heifetz and San Francisco Symphony Orchestra. Pierre Monteux, conductor. Victor M-DM-1079. 4-12" records. \$4.85.

GUILET STRING QUARTET

See: BARTÓK. String Quartet No.

4.
SCHUBERT. Quartet in E-flat major.

GUTHRIE, WOODY (1913-)

BALLADS FROM THE DUST BOWL. Sung by Woody Guthrie, with guitar. Disc 610. 3-10" records. \$3.00.

Contents: Pastures of Plenty, Hard Traveling, Rambling Blues, When the Curfew Blows, Talking Columbia Blues, My New Found Land.

SONGS TO GROW ON: NURSERY DAYS. Written and sung by Woody Guthrie, with guitar. Disc 605. 3-10" records. \$3.00.

Contents: Wake-Up, Clean-O, Dance Around, Put Your Finger in the Air, Don't You Push Me Down, Jig Along Home.

SONGS TO GROW ON: NURSERY WORK SONGS. Written and sung by Woody Guthrie, with guitar. Disc 602. 3-10" records. \$3.00.

Contents: Pretty and Shiny O, All Work Together, Build My House,

Pick It Up, Needle Sing, My Little Seed.

See also: LEDBETTER. Midnight Special.

HAIN, WILLIAM—tenor

See: BACH. Coffee Cantata.

BRAHMS. Liebeslieder Walzer, Op. 52.

HAINES, CHAUNCEY—organist

MELLOW MUSIC. Chauncey Haines, organist. Co-Art A-102. 3-10" records. \$2.85.

Contents: Missouri Waltz, Beautiful Ohio Waltz, Strauss Waltzes, parts 1 and 2; The Little Shepherd, by Debussy; The Maid with the Flaxen Hair, by Debussy.

See also: MENDELSSOHN. Midsummer Night's Dream. Wedding March.

HALÉVY, JACQUES (1799-1862)

LA JUIVE. Rachel, quand du seigneur. Enrico Caruso, tenor, with orchestra. (Recorded Sept. 14, 1920.) Victor Heritage Series 15-1004. 1-12" record. \$3.50.

Reverse side: Massenet, Jules. Manon. Ah, fuyez, douce image. Enrico Caruso, tenor, with orchestra. (Recorded Dec. 27, 1911.)

HALLÉ ORCHESTRA

See: TCHAIKOVSKY. Eugene Onegin. Polonaise.

HAMBRO, LEONID—pianist

See: PROKOFIEV. Sonata in D major.

HANDEL, GEORGE FREDERICK (1685-1759)

GREAT ELOPEMENT. London Philharmonic Orchestra. Sir Thomas Beecham, conductor. Victor M-DM-1093. 3-12" records. \$3.85.

MESSIAH. Isobel Baillie, soprano, Gladys Ripley, contralto, James Johnston, tenor, Norman Walker, basso, with the Huddersfield Choral Society and Liverpool Philharmonic Orchestra. Malcolm Sargent, conductor. Columbia M-MM-666 (2 volumes). 19-12" records. \$22.50

MESSIAH. Why Do the Nations? See: CORDON. Oratorio Arias.

HARRIS, ROY (1898-)

SOLILOQUY AND DANCE. William Primrose, violist. Johana Harris at the piano. Victor M-DM-1061. 4-12" records. \$4.85.

Sides 5 to 8: Benjamin, Arthur. Elegy, Waltz, and Toccata. William Primrose, violist. Vladimir Sokoloff at the piano.

HARVARD GLEE CLUB

See: BACH. God's Time Is Best.

HAUFRECHT, HERBERT (1909-)

LITTLE RED HEN. Gene Kelly, narrator. Orchestra conducted by Paul Affelder. Columbia J-MJ-27. 2-10" records. \$1.25.

PETER RABBIT. Gene Kelly, narrator. Orchestra conducted by Paul Affelder. Columbia J-MJ-30. 2-10" records. \$1.25.

THE STORY OF FERDINAND. Paul Tripp, narrator. Symphony orchestra conducted by Charles Licher. Arrow AC-52. 2-10" records. \$2.25.

HAWES, BUTCH—folk singer

See: LOMAX and others. America's Favorite Songs.

WARNER and others. Hudson Valley Songs.

HAYDEN, ETHEL—soprano

See: BACH. Coffee Cantata.

HAYDN, FRANZ JOSEPH (1732-1809)

CREATION. Now Heaven in the Fullest Glory Shone. See: CORDON. Oratorio Arias.

EIGHTEENTH CENTURY DANCE from Quartet in F major, Op. 3, No. 5 (arr. Stokowski). Hollywood Bowl Symphony Orchestra. Leopold Stokowski, conductor. Victor 11-9419. 1-12" record. \$1.00.

Reverse side: Purcell-Stokowski. Trumpet Prelude. Hollywood Bowl Symphony Orchestra. Leopold Stokowski, conductor.

QUARTET IN G MINOR, Op. 74, No. 3 ("The Horseman"). Budapest String Quartet. Columbia X-MX-274. 2-12" records. \$2.85.

SYMPHONY IN C MAJOR ("Toy"). Symphony orchestra conducted by Max Goberman. Young People's Record Club. 1001. 1-10" record. \$1.49.

SYMPHONY No. 45 IN F-SHARP MINOR ("Farewell"). Metropolitan Symphony Orchestra. Erich Leinsdorf, conductor. Pilotone DA-302. 4—10" records. \$4.50.

SYMPHONY No. 97 IN C MAJOR. London Philharmonic Orchestra. Sir Thomas Beecham, conductor. Victor M-DM-1059. 3—12" records. \$3.85.

HEIFETZ, JASCHA—violinist

See: ACHRON. Hebrew Melody. BIZET. Carmen Fantasie.

CHOPIN. Nocturne in E minor, Op. 72.

DEBUSSY. La Plus Que Lent.

GRUENBERG. Concerto for Violin and Orchestra.

HENDL, WALTER (1918-)

See: BOWLES and others. Fifteen Contemporary American Songs.

HERBERT, VICTOR (1859-1924)

EILEEN. Frances Greer, soprano, Jimmy Carroll, tenor, Earl Wrightson, baritone, and the Guild Choristers, with Al Goodman and His Orchestra. Victor K-2. 4—10" records. \$4.00.

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FORTUNE TELLER. Romany Life. See: MACDONALD. Operetta Favorites.

NAUGHTY MARIETTA. Italian Street Song. See: POWELL. Songs by Jane Powell.

PAUL LAVALLE PLAYS WALTZES OF VICTOR HERBERT. Paul Lavalie and orchestra. Musicraft 81. 4—10" records. \$3.75.

Contents: A Kiss in the Dark, Absinthe Frappe, Kiss Me Again, Fleurette, Sweethearts, Love Is a Tyrant, I'm Falling in Love with Someone, When You're Away.

SONGS BY VICTOR HERBERT. Lois Butler, soprano, and orchestra conducted by Paul Weston. Capitol BD-30. 4—10" records. \$2.50.

Contents: When You're Away, Romany Life, A Kiss in the Dark, Kiss Me Again, Sweethearts, Thine Alone.

SWEETHEARTS. Waltz. See: MACDONALD. Operetta Favorites.

VICTOR HERBERT MELODIES. Dorothy Kirsten, soprano, with orchestra and chorus. Russ Case, conductor. Victor M-1069. 3—12" records. \$3.85.

Contents: Kiss Me Again, Moonbeams, 'Neath the Summer Moon, Indian Summer, A Kiss in the Dark, Romany Life.

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THE HAPPY PRINCE, by Oscar Wilde. Orson Welles, Bing Crosby, and supporting cast, with music and sound effects. Directed by Victor Young. Decca DA-420. 2—10" records. \$2.85.

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HILL, BILLY

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HOLLAND, CHARLES—tenor

See: **BLITZSTEIN.** *Symphony, The Airborne.*

HOLLOWAY, STERLING—narrator

See: **PROKOFIEV.** *Peter and the Wolf* (abridged version).

HOLLYWOOD BOWL ORCHESTRA

See: **FALLA.** *El Amor Brujo.* **HAYDN.** *Eighteenth Century Dance.*

TCHAIKOVSKY. *Marche Slave.*

TCHAIKOVSKY. *Symphony No. 6 in B minor.*

THOMSON. *Plow That Broke the Plains.*

WAGNER. *Siegfried. Forest Murmurs.*

HOROWITZ, VLADIMIR—pianist

See: **BEETHOVEN.** *Sonata in C-sharp minor, Op. 27, No. 2.*

CHOPIN. *Waltz in C-sharp minor, Op. 64, No. 2.*
MENDELSSOHN. *Piano Music of Mendelssohn.*

HOUSTON, CISCO—folk singer

See: **LEDBETTER** and others.
Songs to Grow On: School Days.

LEDBETTER. *Midnight Special.*

HOVHANESS, ALAN—composer-pianist

See: **CAGE** and **Hovhaness.** *Modern Piano Music.*

HUBAY, JENÖ (1858-1937)

HEJRE KATI (*Hungarian Czardas Scenes*). Mischa Elman, violinist. Leopold Mittman, at the piano. Victor 11-9423. 1—12" record. \$1.00.

Reverse side: *Balakirev-Volpe. Oh, Come to Me.* Mischa Elman, violinist. Leopold Mittman, at the piano.

ZEPHYR. See: **RICCI.** *Encores.*

HUDDERSFIELD CHORAL SOCIETY

See: **HANDEL.** *Messiah.*

HUMPERDINCK, ENGELBERT (1854-1921)

HANSEL AND GRETEL. Basil Rathbone, narrator, with Jane Powell, soprano, and Ted Donaldson, child actor. Orchestra conducted by Carmen Dragon. Columbia M-MM-632. 4—12" records. \$4.85.

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HYMNS OF ALL CHURCHES. Lillian Chookasian, Louise Weber, sopranos; William Miller, tenor; Bruce Foote, Cantor Benjamin Landsman, baritones. Frederick J. Jacky, director. Victor P-162. 4-10" records. \$3.75.

Contents: In the Garden; Crossing the Bar; Holy, Holy, Holy; The Old Rugged Cross; Beautiful Isle of Somewhere; Beneath the Cross of Jesus; A Mighty Fortress Is Our God; Veni, Jesu, Amor Mi; Eili, Eili; Shepherd, Show Me How to Go.

INDIANAPOLIS SYMPHONY ORCHESTRA

See: GRIEG. Symphonic Dances. LIADOV. Baba Yaga.

ISTOMIN, EUGENE—pianist

See: BACH. Concerto No. 1 in D minor for Piano and Orchestra.

ITURBI, JOSE—pianist

See: PADEREWSKI. Minuet in G.

IVES, BURL—folk singer

COLLECTION OF BALLADS AND FOLK SONGS. Decca A-407. 4-10" records. \$3.50.

Contents: Dublin City, Cockle Shells, Old Dan Tucker, The Erie Canal, The Eddystone Light, Hullabaloo-Belay, Venezuela, The Fox, Lolly-Too-Dum, Aunt Rhody, Saturday Night, Wake Nicodemus.

JANSSEN, HERBERT—baritone

See: WAGNER. Meistersinger. Two Monologues.

JÄRNEFELT, ARMAS (1869-)

BERCEUSE and PRAELUDIUM. National Symphony Orchestra. Hans Kindler, conductor. Victor 10-1245. 1-10" record. 75 cents.

JEFFREYS, ANNE—soprano

See: WEILL. Street Scene—Excerpts.

JOBIN, RAOUL—tenor

See: PONS and others. A Night at Carnegie Hall.

JONAS, MARYLA—pianist

See: CHOPIN. Piano Music of Chopin.

JORY, VICTOR—narrator

See: KLEINSINGER. The Story of Celeste.

JOURNET, MARCEL—basso

See: MEYERBEER. Les Huguenots. Piff Paff.

GOUNOD. Philémon et Bau-cis. Vulcan's Song.

KABALEVSKY, DMITRI (1904-)

FÊTE POPULAIRE. See: KHATCHATURIAN. Masquerade Suite.

KAPELL, WILLIAM—pianist

See: BRAHMS. Sonata in F minor, Op. 120, No. 1.

KHATCHATURIAN. Concerto for Piano and Orchestra.

KAPLAN, PHILLIP—flutist

See: MOZART. Adagio and Ron-dò, K. 617.

KATIMS, MILTON—violist

See: BEETHOVEN. Quintet in C major.

KAUDER, HUGO (1888-)

IMPROVISATION FOR ENGLISH HORN ALONE. See below.

SONATA FOR ENGLISH HORN AND PIANO. Louis Speyer, English horn, and Erwin Bodky, pianist. Night Music 1058 (Kauder Society, Volume 1). 2-10" records. \$4.00.

Also included: Kauder. Improvisation for English Horn Alone. Louis Speyer, English horn.

KAYE, MILTON—pianist

See: BRAHMS. Liebeslieder Wälzer, Op. 52.

KELLY, GENE—narrator

See: ENGEL. The Pied Piper of Hamelin.

ENGEL. The Shoemaker and the Elves.

HAUFRECHT. Little Red Hen.

HAUFRECHT. Peter Rabbit.

KHATCHATURIAN, ARAM (1903-)

CONCERTO FOR PIANO AND ORCHESTRA. William Kapell and Boston Symphony Orchestra. Serge Koussevitzky, conductor. Victor M-DM-1084. 4-12" records. \$4.85.

DANCE SUITE, No. 5. See: KHRENNIKOV and KHATCHATURIAN. Modern Russian Composers.

GAYNE. Ballet Suite. Philharmonic-Symphony Orchestra of New York. Efrem Kurtz, conductor. Columbia M-MM-664. 3-12" records. \$4.00.

MASQUERADE SUITE. Santa Monica Symphony Orchestra. Jacques Rachmilovich, conductor. Asch Classics Series 800 (Disc). 3-12" records. \$5.35.

On sixth side: Kabalevsky, Dmitri. Fête populaire. Santa Monica Symphony Orchestra. Jacques Rachmilovich, conductor.

TOCCATA. See: CHERKASSKY. Piano Music of Russian Masters.

KHRENNIKOV, TIKHON (1913-)

MUCH ADO ABOUT NOTHING. See: KHRENNIKOV and KHATCHATURIAN. Modern Russian Composers.

SYMPHONY No. 1. Parts 1 and 2. See below.

KHRENNIKOV, TIKHON, and KHATCHATURIAN, ARAM

MODERN RUSSIAN COMPOSERS. (Recorded in the USSR.) Disc Deluxe 753 or 753S. 2-12" records. \$5.00 and \$3.36, respectively.

Contents: Symphony No. 1, parts 1 and 2, by Khrennikov; Much Ado about Nothing ('The Night Breeze Rustles the Leaves), by Khrennikov; Dance Suite No. 5, by Khatchaturian.

KILENYI, EDWARD—pianist

See: BEETHOVEN. Polonaise in C major, Op. 89.

KINDLER, HANS—conductor

See: JÄRNEFELT. Berceuse and Praeludium.

KIPNIS, ALEXANDER—basso

RUSSIAN OPERATIC ARIAS. With Anna Leskaya, Ilya Tamarin, and RCA Victor Orchestra. Nicolai Berezowsky, conductor. Victor M-1073. 3—12" records. \$3.85.

Contents: Prince Gremin's Air, from "Eugene Onegin," by Tchaikovsky; Song of the Viking Guest, from "Sadko," by Rimsky-Korsakov; Prince Galitsky's Air, from "Prince Igor," by Borodin; Come Now, Comrades, Fill Up Your Glass, from "Boris Godunov," by Mussorgsky; Miller's Aria, from "Russalka," by Dargomijsky; Song of the Flea, by Mussorgsky.

KIRKPATRICK, RALPH—harpsichordist

HARPSICHORD RECITAL. Musicraft Set 25. 6—12" records. \$6.50.

Contents: Salisbury and Command, by Gibbons; Window, by Morley; Suites No. 1 and 6 by Purcell; Lilliburlero, by Purcell; Vergers, Carillon, and Ombres, by Couperin; Barricades by Couperin; Villageoise by Rameau; Rappel, Rigaudons, Musette en Rondeau, and Tambourin, by Rameau; Chromatic Fantasy and Fugue, by Bach; Sonatas L 262 in D major and L 429 in A minor, by Domenico Scarlatti.

See also: MOZART. Sonatas.

KIRSTEN, DOROTHY—soprano

See: HERBERT. Victor Herbert Melodies.

KLEINSINGER, GEORGE (1914-)

JACK AND HOMER (THE HORSE). Story and narration by Paul

Tripp. Symphony Orchestra. Arrow AC-51. 2—10" records. \$2.25.

LITTLE BLACK SAMBO AND THE TWINS. Paul Wing, narrator, with orchestra. Henri René, conductor. Victor Y-326. 2—10" records. \$1.45.

PANCHO GOES TO A FIESTA. Arno Tanney and CBS Symphonic Ensemble. Jupiter J-51. 2—10" records. \$2.35.

PEE-WEE THE PICCOLO. Paul Wing, narrator, with orchestra. Russ Case, conductor. Victor Y-322. 2—10" records. \$3.00.

THE STORY OF CELESTE. Victor Jory, narrator, with orchestra. Ray Bloch, conductor. Signature C-1. 2—10" records. \$2.25.

KLEMPERER, OTTO—conductor

See: MOZART. Eine kleine Nachtmusik.

KOLÁR, VICTOR—conductor

See: RIMSKY-KORSAKOV. Scheherazade.

KORN SAND, EMIL—viola

See: MOZART. Adagio and Rondo, K. 617.

KOSTELANETZ, ANDRÉ—conductor

See: PONS. Paris.

KOUSSEVITZKY, SERGE—conductor

See: BACH. Brandenburg Concerto No. 2 in F major.

COPLAND. A Lincoln Portrait.

KHATCHATURIAN. Concerto for Piano and Orchestra.

Symphony No. 26 in E-flat major, K. 184.

Prelude and Allegro for Organ and Orchestra.

Symphony No. 5.

Semper Fidelis.

Symphony No. 5 in E minor.

See below.

(In the Style of Vivaldi). Fritz Kreisler and Victor String Orchestra. Donald Voorhees, conductor. Victor MDM-1070. 2—12" records. \$2.85.

On fourth side: Kreisler. Chanson Louis XIII and Pavane (In the Style of Couperin). Fritz Kreisler, violinist, and Victor String Orchestra. Donald Voorhees, conductor.

Nathan Milstein, violinist. Artur Balsam, at the piano. Columbia 17408-D. 1—10" record. 75 cents.

Reverse side: Gluck-Kreisler. Orfeo. Mélodie. Nathan Milstein, violinist. Artur Balsam, at the piano.

—poet-narrator

See: **Funnybone Alley.**

—conductor

See: **and others. Opera Favorites.**

Favorite Strauss Waltzes.

See: **Grand Fugue.**

—tenor

See: **Song of Scheherazade.**

—cellist

See: **Arietta.**

—conductor

See: **Gayne. Ballet Suite.**

—conductor

See: **On the Steppes of Central Asia.**

See: **Concerto in D minor for Piano and Orchestra.**

Bolero.

Mother Goose Suite.

La Valse.

Concerto for Violin in D major.

—baritone

See:

—soprano

See: **Ich wollt' meine Liebe, and Abschiedslied der Zugvogel.**

Herbstlied, and Sonntagsmorgen.

LAVALLE, PAUL—conductor

See: HERBERT. Paul Lavalle Plays the Waltzes of Victor Herbert.

LEDBETTER, HUDDIE ("LEADBELLY")—folk singer.

MIDNIGHT SPECIAL. With Cisco Houston and Woody Guthrie, accompanied by guitars. Disc 726. 3—10" records. \$3.74.

Contents: Midnight Special, Ham and Eggs, Alabama Road, Stew Ball, Gray Goose, Yellow Gal.

NEGRO FOLK SONGS. Self-accompanied on 12-string guitar, accordion, piano. Disc 660. 3—12" records. \$5.00.

Contents: Work Songs, Spirituals, Country Dances, Cowboy Songs, Bad Men, Bad Women.

NEGRO SINFUL SONGS. Musicraft Set 31. 5—10" records. \$4.25.

Contents: Frankie and Albert, Work Songs, Hollers, Poor Howard, Green Corn, Fannin Street, The Boll Weevil, De Kalb Blues, The Gallis Pole, The Bourgeois Blues.

LEDBETTER, HUDDIE, and others

SONGS TO GROW ON: SCHOOL DAYS. Leadbelly with 12-string guitar, Cisco Houston with guitar, Charity Bailey with piano, and Peter Seeger with banjo. Disc 604. 3—10" records. \$3.00.

Contents: Hey, Betty Martin; Pat Works on the Railway; Don't We Look Pretty When We're Dancing; Skip to My Lou; Drivin' Steel; Cotton Needs Pickin'; Night-Herding Song.

LECUONA, ERNESTO (1896-)

A LECUONA RECITAL. Ernö Balogh, pianist. Vox 172. 3—10" records. \$3.74.

Contents: Malagueña, Gitaneras, La Cumparsa, Danza Lucumi, Córdoba, Guadalquivir, Andalucía.

MALAGUEÑA. Nilo Menendez, pianist. Co-Art 5044. 1—10" record. 75 cents.

Reverse side: Falla, Manuel de. Ritual Fire Dance. Nilo Menendez, pianist.

MALAGUEÑA, and **PASTOURELLE** by Francis Poulenc. Oscar Levant, pianist. Columbia 71890-D. 1—12" record. \$1.00.

Reverse side: Chopin, Frédéric. Etude in G-flat major, Op. 10, No. 5 ("Black Key") and Etude in C minor, Op. 10, No. 12 ("Revolutionary"). Oscar Levant, pianist.

MALAGUEÑA. See: **SABICAS**. A Flamenco Concert.

MALAGUEÑA. See: **SEBASTIAN**. Harmonica Classics.

MALAGUEÑA. See: **THERRIEN**. Piano Moods.

LEHÁR, FRANZ (1870-)

MERRY WIDOW WALTZ. Eleanor Steber, soprano, with orchestra. Jay Blackton, conductor. Victor 11-9218. 1—12" record. \$1.00.

Reverse side: Lehár. Merry Widow. Vilia. Eleanor Steber, soprano, with orchestra. Jay Blackton, conductor.

MERRY WIDOW. Vilia. See above.

LEHMANN, LOTTE—soprano

See: SCHUBERT. Die Schöne Müllerin.

Strauss, Richard. Songs of Richard Strauss.

Leinsdorf, Erich—conductor

See: **Bizet.** Carmen Excerpts.

Grieg. Holberg Suite.

Haydn. Symphony No. 45 in F-sharp minor.

Schumann. Symphony No. 1 in B-flat major.

Wagner and others. Treasury of Grand Opera.

Leoncavallo, Ruggiero (1858-1919)

Pagliacci. Prologue. See: **Wagner** and others. Treasury of Grand Opera.

Pagliacci. Vesti la giubba. Jussi Bjoerling, tenor, with orchestra. Nils Grevillius, conductor. Victor 11-9387. 1—12" record. \$1.00.

Reverse side: Mascagni, Pietro. Cavalleria Rusticana. Addio alla madre. Jussi Bjoerling, tenor, with orchestra. Nils Grevillius, conductor.

Leoncavallo, Ruggiero, and others

Opera Favorites. Donald Dame, tenor, Hugh Thompson, baritone, Jean Merrill, soprano, with symphony orchestra. Karl Kritz, conductor. Pilotone 114. 4—10" records. \$4.50.

Contents: Vesti la giubba, from "Pagliacci," by Leoncavallo; La donna è mobile, from "Rigoletto," by Verdi; Gavotte, from "Manon," by Massenet; Vissi d'arte, from "Tosca," by Puccini; Voi lo sapete, from "Cavalleria Rusticana," by Mascagni; Evening Star, from "Tannhäuser," by Wagner; Toreador's Song, from "Carmen," by Bizet; Musetta's Waltz, from "Bohème," by Puccini.

Lev, Ray—pianist

See: **Brahms.** Sonata No. 1 in C major, Op. 1.

Prokofiev. Music for Children.

Levant, Oscar—pianist

See: **Beethoven.** Sonata in C minor, Op. 13. Adagio Cantabile.

Beethoven. Sonata in C-sharp minor, Op. 27, No. 2.

Chopin. Oscar Levant Plays Chopin.

Chopin. Etude in G-flat major, Op. 10, No. 5.

Levienne, Kolia—cellist

See: **Franck.** Trio in F-sharp minor.

Levin, Sylvan—conductor

See: **Cordon.** Oratorio Arias.

Lhevinne, Josef—pianist

Memorial Album of Piano Favorites. Disc 774. 2—12" records. \$3.36.

Contents: Nocturne in B-major, Op. 9, No. 3, Etude in E-flat major, Op. 10, No. 11, and Etude in G-flat major, Op. 25, No. 9, by Chopin; Liebestraum, by Liszt; La Campanella, by Paganini-Liszt.

Liadov, Anatol Constantino-Yich (1855-1914)

Baba Yaga. See: **Grieg.** Symphonic Dances.

Music Box. See: **Cherkassky.** Piano Music of Russian Masters.

LICHTER, CHARLES—conductor

See: FARRELL. Irish Songs.

HAUFRECHT. The Story of Ferdinand.

LIST, EUGENE—pianist

See: RACHMANINOFF. Concerto No. 2 in C minor.

LISTOV, CONSTANTIN

SONG OF THE TACHANKA (arr. A. Salama). General Platoff Don Cossack Chorus. Nicholas Kosstrukoff, director. M. Dedovitch, tenor soloist. Victor 11-9220. 1-12" record. \$1.00.

Reverse side: Nightingale (folk song). General Platoff Don Cossack Chorus. Nicholas Kosstrukoff, conductor.

LISZT, FRANZ (1811-1886)

ÉTUDE DE CONCERT ("Forest Murmurs"). See: GIMPEL. Etudes.

HUNGARIAN RHAPSODY, No. 2. Alexander Brailowsky, pianist. Victor 11-9330. 1-12" record. \$1.00.

HUNGARIAN RHAPSODY No. 2 (arr. Muller-Berghaus). Philadelphia Orchestra. Eugene Ormandy, conductor. Columbia 12437-D. 1-12" record. \$1.00.

LIEBESTRAUM. Cincinnati Summer Opera Orchestra. Fausto Cleva, conductor. Decca 29217. 1-12" record. \$1.00.

Reverse side: Debussy, Claude. Clair de Lune. Cincinnati Summer Opera Orchestra. Fausto Cleva, conductor.

LIEBESTRAUM (arr. Whittemore and Lowe). Arthur Whittemore and Jack Lowe, duo-pianists. Victor. 1-10" record. 75 cents.

Reverse side: Liszt. Variations on Paganini Caprice No. 24, Arthur Whittemore and Jack Lowe, duo-pianists.

LIEBESTRAUM. See: LHEVINNE. Memorial Album of Piano Favorites.

VALSE OUBLIÉE. Artur Rubinstein, pianist. Victor 10-1272. 1-10" record. 75 cents.

Reverse side: Schumann, Robert. The Prophet-Bird. Artur Rubinstein, pianist.

VALSE OUBLIÉE. See: THERRIEN. Piano Moods.

VARIATIONS ON PAGANINI CAPRICE No. 24. See above: Liebestraum.

LIVERPOOL PHILHARMONIC ORCHESTRA

See: DELIUS. Concerto for Violin and Orchestra.
HANDEL. Messiah.

LOEWENGUTH STRING QUARTET

See: MOZART. String Quartet No. 11 in E-flat major, K. 171.

LOMAX, ALAN—folklorist

LISTEN TO OUR STORY, A Panorama of American Balladry. American Folk Music Series, edited by Alan Lomax. Brunswick B-1024. (Decca) 4-10" records. \$4.00.

Contents: Lady Gay (sung by Buell Kazee with 5-string banjo), The

Derby Ram (sung by Bascom Lamar Lunsford with 5-string banjo), The Girl I Left Behind Me (sung by Dick Reinhart with guitar), Pretty Polly (sung by Doc Boggs with 5-string banjo), The Death of John Henry (sung by Uncle Dave Macon with 5-string banjo), Rock About, My Saro Jane (sung by Uncle Dave Macon and his Fruit Jar Drinkers, with 5-string banjo, guitar, and two fiddles), True Religion (sung by Rev. Edward Clayburn with guitar), Stackertree (sung by Furry Lewis with guitar).

See also: SANDBURG. Cowboy Songs and Negro Spirituals.

LOMAX, BESS—folk singer

See: WARNER and others. Hudson Valley Songs.

LOMAX, BESS, and others

AMERICA'S FAVORITE SONGS. Sung by Bess Lomax, Butch Hawes, Peter Seeger, and Tom Glazer, with mandolin, guitar and banjo. Disc 607. 3-10" records. \$3.00.

Contents: Down in the Valley, Casey Jones, Go Tell Aunt Nancy, The Cowboy's Lament, Buffalo Gals, Careless Love.

LONDON PHILHARMONIC ORCHESTRA

See: BEETHOVEN. Symphony No. 4 in B-flat major.

BORODIN. On the Steppes of Central Asia.

HANDEL. Great Elopement.

HAYDN. Symphony No. 97 in C major.

MENDELSSOHN. Symphony No. 5 in D minor.

MOZART. La Clemenza di Tito. Overture.

TCHAIKOVSKY. Eugene One-gin. Polonaise.

LOS ANGELES PHILHARMONIC ORCHESTRA

-See: PHILHARMONIC ORCHESTRA OF LOS ANGELES.

LOTTI, ANTONIO (1667-1740)

PUR DICESTI. See: DE LUCA. Italian Art Songs.

LOWE, JACK, and WHITTEMORE, ARTHUR—duo-pianists

See: LISZT. Liebestraum. RACHMANINOFF. Concerto Themes.

LOYONNET, PAUL—pianist

See: SCHUMANN. Humoreske.

LUBOSHUTZ, PIERRE, and NEMENOFF, GENIA—duo-pianists

See: BRAHMS. Liebeslieder Wälzer, Op. 52.

LYNCH, CHRISTOPHER—tenor

See: BALFE. Then You'll Remember Me.

BALL. Mother Machree.

MOORE. Believe Me, If All Those Endearing Young Charming.

LYON, DON—narrator

See: GREGG. Little Black Sambo.

McCORMACK, JOHN—tenor

See: PUCCINI. Bohème. Ah, Mimi, tu più non torne.

MAC DONALD, JEANETTE—soprano

JEANETTE MACDONALD OPERETTA FAVORITES. Orchestra, conducted by Russ Case. Victor M-1071. 3-10" records. \$3.00.

Contents: Sweetheart Waltz, from "Sweethearts," by Herbert; Romany Life, from "The Fortune Teller," by Herbert; They Didn't Believe Me, from "The Girl from Utah," by Kern, Smoke Gets in Your Eyes, from "Roberta," by Kern; Donkey Serenade, from "The Firefly," by Friml; Giannina Mia, from "The Firefly," by Friml.

MAC GIMSEY, ROBERT

SWEET LITTLE JESUS BOY. Robert Merrill, baritone, with orchestra. Russ Case, conductor. Victor 10-1303. 1-10" record. 75 cents.

Reverse side: MacGimsey. To My Mother. Robert Merrill, baritone, with orchestra. Russ Case, conductor.

THUNDERIN', WONDERIN'. Ezio Pinza, basso. Gibner King, at the piano. Columbia 17383-D. 1-10" record. 75 cents.

Reverse side: Deep River (arr. H. T. Burleigh). Ezio Pinza, basso. Gibner King, at the piano.

To My Mother. See above.

McGRATH

ADORATION (based on Gregorian Ave Maria). See: COURBOIN. Organ Recital.

MAC GREGOR, EVELYN—contralto

See: BRAHMS. Liebeslieder Wälzer, Op. 52.

MACK, FLOYD—narrator

See: BEETHOVEN. His Story and His Music.

TCHAIKOVSKY. His Story and His Music.

MAC MURROUGH, DERMOT

MACUSHLA. Christopher Lynch, tenor, with orchestra. Maximilian Pilzer, conductor. Victor 10-1279. 1-10" record. 75 cents.

Reverse side: Ball, Ernest. Mother Machree. Christopher Lynch, tenor, with orchestra. Maximilian Pilzer, conductor.

MACUSHLA. See FARRELL. Irish Songs. See also: MELTON. Irish Songs.

MAGER, GEORGE—trumpet

See: POULENC. Sonata.

MAGG, FRITZ—'cellist

See: MOZART. Trio in C major, K. 548.

MAHLER, GUSTAV (1860-1911)

WER HAT DIES LIEDLEIN ERDACHT. Mary Paull, soprano. Kenneth Hieber, at the piano. Vanguard 3. 1-10" record. 75 cents.

Reverse side: Franz, Robert. Zwei wilde Rosen. Mary Paull, soprano. Kenneth Hieber, at the piano.

MALAVSKY, SAMUEL—cantor

CANTORIALS. Cantor Samuel Malavsky and Family Choir. Disc 930. 3-10" records. \$3.74.

**MANUEL AND WILLIAMSON HARPSI-
CHORD ENSEMBLE**

- See: **BACH.** Concerto in C major
for Two Harpsichords.
BACH. Concerto in C major
for Three Harpsichords
and Strings.
BACH. Concerto in C minor
No. 1 for Two Harpsi-
chords and Strings.
VIVALDI. Concerto for Vi-
olin in A major.

MARGARET DODD SINGERS

**FOLK SONGS AND BALLADS OF
AMERICA.** Margaret Dodd Sing-
ers. Hargail HN-705. 2-10"
records. \$2.50.

Contents: He's Gone Away; O
Bang'am, Chuckin' of the Corn; Per
Spelmann; A la Puerta del Cielo (At
the Gate of Heaven); Wee Cooper
of Fife; Sourwood Mountain.

MARIE, GABRIEL (1852-1928)

LA CINQUANTAIN. See **RAICH-
MAN.** Trombone Recordings.

LA CINQUANTAIN. See: **ALPERT.**
At the Piano Keyboard with
Pauline Alpert.

MARLOWE, SYLVIA—harpsichordist

See: **PURCELL.** Eight Suites for
Harpsichord.

SCARLATTI. Sonatas.

MARSHALL

I HEAR YOU CALLING ME. Chris-
topher Lynch, tenor, with or-
chestra. Maximilian Pilzer, con-
ductor. Victor 10-1276. 1-10"
record. 75 cents.

Reverse side: Balfe, Michael. Then
You'll Remember Me. Christopher
Lynch, tenor, with orchestra. Maxi-
milian Pilzer, conductor.

MASCAGNI, PIETRO (1863-1945)

CAVALLERIA RUSTICANA. Addio
alla madre (Turridu's Farewell).
Jussi Björling, tenor, with or-
chestra. Nils Grevillius, conduc-
tor. Victor 11-9387. 1-12" rec-
ord. \$1.00.

Reverse side: Leoncavallo, Ruggiero.
Pagliacci. Vesti la giubba. Jussi
Björling, tenor, with orchestra. Nils
Grevillius, conductor.

CAVALLERIA RUSTICANA. Voi lo
sapete. Sec: **LEONCAVALLO** and
others. Opera Favorites.

CAVALLERIA RUSTICANA. Voi lo
sapete. Sec: **TRAUBEL.** Italian
Operatic Arias.

MASSÉ, FELIX-MARIE (1822-1884)

PAUL AND VIRGINIA. Chanson du
tigre. Jeanne Gerville-Réache,
contralto, with orchestra. (Re-
corded May 5, 1911.) Victor
Heritage Series 15-1008. 1-12"
record. \$3.50.

Reverse side: Bizet, Georges. Carmen.
Habanera. Jeanne Gerville-Réache,
contralto, with orchestra. (Recorded
May 5, 1911.)

MASSENET, JULES (1842-1912)

ELEGY. See: **RAICHMAN.** Trom-
bone Recordings.

HÉRODIADE. Vision fugitive. Rob-
ert Merrill, baritone, with RCA
Victor Orchestra. Jean Paul
Morel, conductor. Victor 11-
92291. 1-12" record. \$1.00.

Reverse side: Thomas, Ambroise. Hamlet. Chanson bachique. Robert Merrill, baritone, with RCA Victor Orchestra. Jean Paul Morel, conductor.

LE CID. Ballet Suite. Boston Pops Orchestra. Arthur Fiedler, conductor. Victor M-DM-1058. 3—10" records. \$3.00.

MANON. Adieu, notre petite table. See: SAYAO. Celebrated Operatic Arias.

MANON. Gavotte. See: LEONCAVALLO and others. Opera Favorites.

MANON. Je suis encore tout étourdie. See: SAYAO. Celebrated Operatic Arias.

MATTHEN, PAUL—baritone

See: WOLF. Hugo Wolf's Songs.

MAY, BILLY

RUSTY IN ORCHESTRAVILLE. Capitol Records BC-35. 3—10" records. \$2.55.

MEDTNER, NIKOLAI (1880-)

FAIRY TALE IN E MINOR. See: CHERKASSKY. Piano Music of Russian Masters.

MELNIK, BERTHA—pianist

See: MORGENSTERN. Toccata Guatemala. WOLF. Hugo Wolf's Songs.

MELTON, JAMES—tenor

IRISH SONGS. With RCA Victor Orchestra. David Brockman,

conductor. Victor M-1090. 3—12" records. \$3.85.

Contents: Mother Machree, by Ball; The Rose of Tralee, by Glover; Macushla, by MacMurrough; She Moved through the Fair, arr. Herbert Hughes; Kathleen Mavourneen, by Crouch; The Minstrel Boy, by Moore.

See also: PUCCINI. Highlights from "Madama Butterfly."

WAGNER and others. Treasury of Grand Opera.

MENDELSSOHN, FELIX (1809-1847)

ABENDLIED. See below: Ich wollt' meine Liebe.

ELEGY, Op. 85, No. 4, and **SPRING SONG**, Op. 62, No. 6, from "Songs without Words." Vladimir Horowitz, pianist. Victor 11-9519. 1—12" record. \$1.00.

Reverse side: Chopin, Frédéric. Waltz in C-sharp minor, Op. 64, No. 2. Vladimir Horowitz, pianist.

ELIJAH. It Is Enough. See: CORDON. Oratorio Arias.

ELIJAH. Lord, God of Abraham. See: CORDON. Oratorio Arias.

ETUDE IN F MAJOR, Op. 104, No. 2. See: GIMPEL. Etudes.

HERBSTLIED and **SONNTAGSMORGEN**, Op. 77, No. 1. Hulda Lashanska, soprano, and Kerstin Thorborg, mezzo-soprano. George Schick, at the piano. Victor 11-9022. 1—12" record. \$1.00.

Reverse side: Mendelssohn. Wasserfahrt, and Lied aus Ruy Blas. Hulda

Lashanska, soprano, and Kerstin Thorborg, mezzo-soprano. George Schick, at the piano.

ICH WOLLT' MEINE LIEBE, Op. 63, and **ABSCHIEDSLIED DER ZUG-VOGEL**. Hulda Lashanska, soprano, and Kerstin Thorborg, mezzo-soprano. George Schick, at the piano. Victor 11-9021. 1—12" record. \$1.00.

Reverse side: Mendelssohn. Abendlied, Op. 8, No. 9. Hulda Lashanska, soprano, and Kerstin Thorborg, mezzo-soprano. George Schick, at the piano.

MIDSUMMER NIGHT'S DREAM. Wedding March. Chauncey Haines, organist. Co-Art 5057. 1—10" record. 75 cents.

Reverse side: Wagner, Richard. Lohengrin. Bridal Chorus. Chauncey Haines, organist.

MIDSUMMER NIGHT'S DREAM. Wedding March. Fred Feibel, organist. Columbia 7528-M, 1—12" record. \$1.00.

Reverse side: Wagner, Richard. Lohengrin. Bridal Chorus. Fred Feibel, organist.

PIANO MUSIC OF MENDELSSOHN. Vladimir Horowitz, piano. Victor M-DM-1121. 3—12" records. \$3.85.

Contents: Variations Sérieuses, Op. 54; Songs without Words; The Shepherd's Complaint, Op. 67, No. 5; May Breezes, Op. 62, No. 1; Wedding March and Variations after Liszt.

ST. PAUL. God, Have Mercy upon Me. See: CORDON. Oratorio Arias.

SCHERZO A CAPRICCIO IN F-SHARP MINOR. Edward Kilenyi, pianist.

Columbia 71968-D. 1—12" record. \$1.00.

Reverse side: Beethoven, Ludwig van. Polonaise in C major. Op. 89. Edward Kilenyi, pianist.

SONNTAGSMORGEN. See above: Herbstlied.

SYMPHONY NO. 5 IN D MINOR, Op. 107 ("Reformation"). London Philharmonic Orchestra. Sir Thomas Beecham, conductor. Victor M-DM-1104. 4—12" records. \$4.85.

On eighth side: Mozart, Wolfgang Amadeus. La Clemenza di Tito. Overture. London Philharmonic Orchestra. Sir Thomas Beecham, conductor.

WASSERFAHRT and **LIED AUS RUY BLAS**. See above: Herbstlied.

MENENDEZ, NILO—pianist

See: BENJAMIN. Jamaican Rumba.

FALLA. El Amor Brujo. Ritual Fire Dance.

LECUONA. Malagueña.

MENOTTI, GIAN-CARLO (1911-)

SEBASTIAN. Ballet Suite. Robin Hood Dell Orchestra of Philadelphia. Dimitri Mitropoulos, conductor. Columbia X-MX-278. 2—12" records. \$3.00.

MENUHIN, YEHUDI—violinist

See: BARTÓK. Concerto for Violin and Orchestra.

MERRILL, JEAN—soprano

See: LEONCAVALLO and others. Opera Favorites.

MERRILL, ROBERT—baritone

See: **BIZET**. Carmen Excerpts.
GIORDANO. Andrea Chénier.
 Nemico della patria.
HILL. The Last Roundup.
MACGIMSEY. To My Mother.
MASSENET. Hérodiade. Vision fugitive.

MERRIMAN, NAN—mezzo-soprano

See: **FALLA**. El Amor Brujo.

METROPOLITÁN OPERA ORCHESTRA

See: **MOZART**. Operatic Arias.
 PONS and others. A Night at Carnegie Hall.
SAYAO. Celebrated Operatic Arias.
WAGNER. Meistersinger. Two monologues.

METROPOLITAN SYMPHONY ORCHESTRA

See: **GRIEG**. Holberg Suite.
HAYDN. Symphony No. 45 in F-sharp minor ("Farewell").

MEYERBEER, GIACOMO (1791-1864)

L'AFRICAINÉ. Adamastor, re dell' acque profonde. Robert Merrill, baritone, with RCA Victor Orchestra. Jean Paul Morel, conductor. Victor 11-9384. 1-12" record. \$1.00.

Reverse side: Giordano, Umberto. Andrea Chénier. Nemico della patria. Robert Merrill, baritone, with RCA Victor Orchestra. Jean Paul Morel, conductor.

L'AFRICAINÉ. O paradiso. Jan Peerce, tenor, with RCA Victor Orchestra. Frieder Weissmann, conductor. Victor 11-9295. 1-12" record. \$1.00.

Reverse side: Verdi, Giuseppe. Masked Ball. Ma se m'e forza perderti. Jan Peerce, tenor, with RCA Victor Orchestra. Frieder Weissmann, conductor.

LES HUGUENOTS. Piff Paff (Marcel's Air). Marcel Journet, basso, with orchestra. (Recorded January, 1910.) RCA Victor Heritage Series 15-1003. 1-12" record. \$3.50.

Reverse side: Gounod, Charles. Philémon et Baucis. Vulcan's Song. Marcel Journet, basso, with orchestra. (Recorded January, 1910.)

MILANOV, ZINKA—soprano

See: **BELLINI**. Norma. Casta Diva.

PONCHIELLI. La Gioconda. Suicidio.

WAGNER and others. A Treasury of Grand Opera.

MILHAUD, DARIUS (1892-)

BAL MARTINQUAIS. Robert and Gaby Casadesus, duo-pianists. Columbia 71831-D. 1-12" record. \$1.00.

CINQ CHANSONS. Verna Osborne, soprano. Lukas Foss, at the piano. Hargail HN-650. 2-10" records. \$2.50.

Contents: Les quatre petits lions; La pomme et l'escargot; Le malpropre; Poupette and Patata; Le jardinier impatient.

ELÉGIE. Edmund Kurtz, 'cellist. Artur Balsam, at the piano. Victor 11-9414. 1—12" record. \$1.00.

Reverse side: Frescobaldi, Girolamo. Arietta. Edmund Kurtz, 'cellist. Artur Balsam, at the piano.

SAUDADES DO BRAZIL. Artur Rubinstein, pianist. Victor 11-9420. 1—12" record. \$1.00.

Reverse side. Gershwin, George. Prelude No. 2. Artur Rubinstein, pianist.

SUITE FRANÇAISE. Philharmonic Symphony Orchestra of New York. Darius Milhaud, conductor. Columbia X-MX-268. 2—12" records. \$2.85.

MILLER, MITCHELL—oboist and English horn player

See: BARBER. Capricorn Concerto.

WILDER. The Music of Alec Wilder.

MILLER, WILLIAM—tenor

See: HYMNS OF ALL CHURCHES CHOIR.

MILSTEIN, NATHAN—violinist

See: GLUCK. Orfeo. Mélodie.

MISCHAKOFF, MISCHA—violinist

WONDERFUL VIOLIN. With Douglas Moore, narrator. Young People's Record Club 615. 1—10" record. \$1.49.

MITROPOULOS, DIMITRI—conductor

See: MENOTTI. Sebastian. Ballet Suite.

Concerto in E-flat major for Two Pianos and Orchestra.

PROKOFIEV. Concerto No. 3 in C major for Piano and Orchestra.

MOLLOY, JAMES LYNAM (1837-1909)

THE KERRY-DANCE. See: FARRELL. Irish Songs.

MONTEUX, PIERRE—conductor

See: BRAHMS. Symphony No. 2 in D major.

GRUENBERG. Concerto for Violin and Orchestra.

STRAVINSKY. Le Sacre du Printemps.

MONToya, CARLOS—guitarist

GUITAR SOLOS OF ARGENTINITA'S FAMOUS DANCES. Disc 615. 3—10" records. \$3.00.

Contents: Café Chinitas, Tango del Negrito, Malaguena, Variaciones por Bulerías, Folias Canarias, Zambrilla.

MOORE, DOUGLAS—narrator

See: MISCHAKOFF. Wonderful Violin.

MOORE, THOMAS (1779-1852)

BELIEVE ME, IF ALL THOSE ENDEARING YOUNG CHARMIS (arr. Gerald Moore). Christopher Lynch, tenor. Gerald Moore, at the piano. Victor 10-1247. 1—10" record. 75 cents.

Reverse side: Moore. Oft in the Stilly Night. Christopher Lynch, tenor. Gerald Moore, at the piano.

BELIEVE ME, IF ALL THOSE ENDEARING YOUNG CHARMS. See: FARRELL. Irish Songs.

LAST ROSE OF SUMMER. See: FARRELL. Irish Songs.

MINSTREL BOY. See: FARRELL. Irish Songs. See also: MELTON. Irish Songs.

OFT IN THE STILLY NIGHT. See above: Believe Me, If All Those Endearing Young Charms.

MOREL, JEAN PAUL—conductor

See: GIORDANO. *Andrea Chénier*. Nemico della patria.
MASSENET. *Hérodiade*. Vision fugitive.

MORGENSTERN, SAM

TOCCATA GUATEMALA. Bertha Melnik, pianist. Vanguard 2. 1—10" record. 75 cents.

Reverse side: Davis, Chandler. Song of Worlds Unseen. Bertha Melnik, pianist.

MORLEY, THOMAS (1557-1603)

WINDOW. See: KIRKPATRICK. Harpsichord Recital.

MOSCOW STATE PHILHARMONIC ORCHESTRA

See: PROKOFIEV. Romeo and Juliet Suite No. 2.

MOZART, WOLFGANG AMADEUS (1756-1791)

ADAGIO AND RONDO, K. 617 (originally written for glass harmonica). Emil Kornsand, violist, Josef Zimbler, 'cellist, Phillip Kap-

lan, flutist, Louis Speyer, oboist, and E. Power Biggs, celesta. Victor 11-9570. 1—12" record. \$1.00.

AVE VERUM. See: COURBOIN. Organ Recital.

CLEMENZA DI TITO, K. 621. Overture. See: MENDELSSOHN. Symphony No. 5 in D minor.

CONCERTO IN E-FLAT MAJOR FOR TWO PIANOS AND ORCHESTRA, K. 365. Vitya Vronsky and Victor Babin with Robin Hood Dell Orchestra of Philadelphia, Dimitri Mitropoulos, conductor. Columbia M-MM-628. 3—12" records. \$3.85.

COUNTRY DANCES, Volume 1. Symphony orchestra, conducted by Max Goberman. Young People's Record Club 313. 1—10" record. \$1.49.

COUNTRY DANCES, Volume 2. Symphony orchestra, conducted by Max Goberman. Young People's Record Club 317. 1—10" record. \$1.49.

DON GIOVANNI. Deh vieni alla finestra. See: PONS and others. A Night at Carnegie Hall.

DON GIOVANNI. Or sai che l'onore. See: TRAUBEL. Italian Operatic Arias.

EINE KLEINE NACHTMUSIK, K. 525. Pro Musica Orchestra. Otto Klemperer, conductor. Vox 169. 2—12" records. \$5.00.

MARRIAGE OF FIGARO. Non so più. See: SAYAO. Celebrated Operatic Arias.

MARRIAGE OF FIGARO. Voi che sapete. See: SAYAO. Celebrated Operatic Arias.

MARRIAGE OF FIGARO. Voi che sapete. Luisa Tetrazzini, soprano, with orchestra. (Recorded 1908, London.) Victor Heritage Series 15-1001. 1-12" record. \$3.50.

Reverse side: Thomas, Ambroise. Mignon. Io son Titania. Luisa Tetrazzini, soprano, with orchestra. (Recorded 1908, London.)

MINUETS, K. 176. Vox Chamber Orchestra. Edvard Fendler, conductor. Vox 166. 3-10" records. \$3.75.

MOZART: HIS STORY AND HIS MUSIC. José Ferrer, narrator, with Vox Symphony Orchestra. Max Goberman, conductor. Script and music selections by Joseph Machlis. Vox 251. 3-10" records. \$3.74.

OPERATIC ARIAS. Ezio Pinza, basso, with Metropolitan Opera Orchestra. Bruno Walter, conductor. Columbia M-MM-643. 4-12" records. \$4.85.

Contents: Madamina, from "Don Giovanni"; Se vuol ballare, and Aprite un po quegl' occhi, from "Marriage of Figaro"; In diesen heiligen Hallen, sung in Italian, from "Magic Flute"; Ah, che voglio trionfare, from "Abduction from the Seraglio"; Mentre ti lascio, o figlia, written as concert solo.

QUARTET IN E-FLAT MAJOR FOR PIANO AND STRINGS, K. 493. George Szell and Budapest String Quartet. Columbia M-MM-669. 3-12" records. \$4.00.

RONDO, K. 371. Willem Valkenier, French horn. Reginald Boardman, at the piano. Night Music NM-101. 1-12" record. \$2.00.

Reverse side: Ravel, Maurice. Pavanne pour une infante défunte. Willem Valkenier, French horn. Reginald Boardman, at the piano.

SALZBURG SERENADES. Vox Chamber Orchestra. Edvard Fendler, conductor. Vox 161. 4-10" records. \$4.75.

SONATAS. Alexander Schneider, violinist, and Ralph Kirkpatrick, harpsichordist. Columbia M-MM-650. 6-12" records. \$6.86.

Contents: B-flat major, K. 378; C major, K. 296; G major, K. 379.

SYMPHONY No. 20 IN D MAJOR, K. 133. Vox Chamber Orchestra. Edvard Fendler, conductor. Vox 171. 2-12" records. \$4.85.

SYMPHONY No. 26 IN E-FLAT MAJOR, K. 184. Boston Symphony Orchestra. Serge Koussavitzky, conductor. Victor 11-9363. 1-12" record. \$1.00.

SYMPHONY No. 38, IN D MAJOR, K. 504. ("Prague"). St. Louis Symphony Orchestra. Vladimir Golschmann, conductor. Victor M-IDM-1085. 3-12" records. \$3.85.

SYMPHONY No. 41 IN C MAJOR, K. 551 ("Jupiter"). NBC Symphony Orchestra. Arturo Toscanini, conductor. Victor M-IDM-1080. 4-12" records. \$4.85.

On eighth side: Bach, Johann Sebastian. Air from Suite No. 3 in D major.

NBC Symphony Orchestra. Arturo Toscanini, conductor.

TRIO IN C MAJOR, K. 548. Kurt Appelbaum, pianist, Roman Totenberg, violinist, and Fritz Magg, 'cellist. Musicraft 29. 4—12" records. \$4.50.

Sides 5 to 8: Mozart. Trio in E major, K. 542. Kurt Appelbaum, pianist, Roman Totenberg, violinist, and Fritz Magg, 'cellist.

TRIO IN E MAJOR, K. 542. See above.

MUENCH, CHARLES—conductor

See: RAVEL. Piano Concerto for Left Hand Alone.

MURRAY HILL STRING QUARTET

See: RACHMANINOFF. Themes from Piano Concerto No. 2.

MUSSORGSKY, MODESTE (1839-1881)

BORIS GODUNOV. Come Now, Comrades. See: KIPNIS. Russian Operatic Arias.

FAIR AT SOROCHINSK. Gopak. See below: Pictures at an Exhibition.

NIGHT ON BALD MOUNTAIN (arr. Rimsky-Korsakov). Pittsburgh Symphony Orchestra. Fritz Reiner, conductor. Columbia 12470. 1—12" record. \$1.00.

PICTURES AT AN EXHIBITION (arr. Ravel). Philharmonic-Symphony Orchestra of New York. Artur Rodzinski, conductor. Columbia M-MM-641. 4—12" records. \$4.85.

On eighth side: Mussorgsky. The Fair at Sorochinsk. Gopak. Philharmonic-Symphony Society of New York. Artur Rodzinski, conductor.

SONG OF THE FLEA. See: KIPNIS. Russian Operatic Arias.

NAPOLI, OLYMPIA DI—soprano

See: FAURE. Twelve Songs.

NATIONAL SYMPHONY ORCHESTRA

See: JÄRNEFELT. Berceuse and Praeludium.

NBC SYMPHONY ORCHESTRA

See: BACH. Air from Suite No. 3 in D major.

CHOPIN. Concerto No. 2 in F minor, for piano and orchestra.

MOZART. Symphony No. 41 in C major, K. 551.

WAGNER. Meistersinger. Prelude.

NEMENOFF, GENIA, and LUBOSHUTZ, PIERRE—duo-pianists

See: BRAHMS. Liebeslieder Wälzer.

NEW YORK CITY SYMPHONY ORCHESTRA

See: BLITZSTEIN. Symphony, The Airborne.

NEW YORK PHILHARMONIC-SYMPHONY ORCHESTRA

See: PHILHARMONIC-SYMPHONY ORCHESTRA OF NEW YORK.

NILES, JOHN JACOB—folk singer

EARLY AMERICAN CAROLS. Self-accompanied on the dulcimer. Disc 732. 3—10" records. \$3.74.

Contents: The Seven Joys of Mary; The Little Liking; Matthew, Mark, Luke, and John; I Wonder as I Wander; The Carol of the Birds; The Carol of the Angels.

NORTH, ALEX (1910-)

THE CITY SINGS FOR MICHAEL. David Wayne, narrator and singer. Disc 740. Young Folksay Series. 2—10" records. \$2.75.

LITTLE INDIAN DRUM. David Brooks, tenor. Young People's Record Club 619 (pre-school age). 1—10" record. Available by subscription only.

NOVAES, GUIOMAR—pianist

See: SAINT-SAËNS. Caprice on Airs de Ballet from "Alceste" by Gluck.

NOVOTNA, JARMILA—soprano

See: OFFENBACH. Tales of Hoffmann. Barcarolle.

O'CONNELL, CHARLES—conductor

See: BRAHMS. Cradle Song. CAILLIET. Variations on "Pop Goes the Weasel." TRAUBEL. American Songs. TRAUBEL. Italian Operatic Arias.

OFFENBACH, JACQUES (1819-1880)

TALES OF HOFFMANN. Barcarolle. Jarmila Novotna, soprano, with RCA Victor Orchestra. Frieder

Weissmann, conductor. Victor 11-9263. 1—12" record. \$1.00.

Reverse side: Offenbach. Tales of Hoffmann. Romance of Antonia. Jarmila Novotna, soprano, with RCA Victor Orchestra. Frieder Weissmann, conductor.

TALES OF HOFFMANN. Doll Waltz. See VERDI and others. Familiar Waltzes from Favorite Operas.

TALES OF HOFFMANN. Romance of Antonia. See above.

ORMANDY, EUGENE—conductor

See: BARTÓK. Concerto No. 3 for Piano and Orchestra.

BRAHMS. Symphony No. 3 in F major.

DVOŘÁK. Concerto in B minor for 'Cello and Orchestra.

FRANCK. Symphony in D minor.

LISZT. Hungarian Rhapsody No. 2.

RIMSKY-KORSAKOV. Russian Easter Overture.

Strauss, Richard. Death and Transfiguration.

TCHAIKOVSKY. Serenade for String Orchestra.

WEINBERGER. Schwanda. Polka and Fugue.

OSBORNE, VERA—soprano

See: MILHAUD. Cinq Chansons.

PADEREWSKI, IGNACE JAN (1860-1941)

MINUET IN G. José Iturbi, pianist. Victor 11-9514. 1—12" record. \$1.00.

Reverse side: Rachmaninoff, Sergei. Prelude in C-sharp minor. José Iturbi, pianist.

MINUET IN G. See: ALPERT. At the Piano Keyboard with Pauline Alpert.

PAGANINI, NICOLÒ (1782-1840)

LA CAMPANELLA. See: LHEVINNE. Memorial Album of Piano Favorites.

PAGANINI RECITAL. Ruggiero Ricci, violinist. Louis Persinger, at the piano. Vox 614. 3—12" records. \$3.85.

Contents: La Campanella, Moscs Fantasy, Caprice No. 13 in B-flat major, Caprice No. 20 in D major, Moto Perpetuo, The Witches Dance.

PARIS PHILHARMONIC ORCHESTRA

Sec: RAVEL. Piano Concerto for Left Hand Alone.

PASQUINI, BERNARDO (1637-1710)

RECITATIVO ED ARIA. See: DE LUCA. Italian Art Songs.

PAULL, MARY—soprano

Sec: FRANZ. Zwei welche Rosen. MAHLER. Wer hat dies Liedlein erdacht.

PAVLOVSKY, VALENTIN—pianist

See: BOCCILLERINI. Sonata No. 2 in C major for 'Cello and Piano.

CHOPIN. Introduction and Polonaise Brillante in C major.

PEERCE, JAN—tenor

See: MEYERBEER. L'Africaine. O Paradiso.

VERDI. Ma se m'e forza perder ti. The Masked Ball. WAGNER and others. Treasury of Grand Opera.

PERGOLESI, GIOVANNI BATTISTA (1710-1736)

SICILIANA. See: DE LUCA. Italian Art Songs.

PHILADELPHIA ORCHESTRA

See: BARTÓK. Concerto No. 3 for Piano and Orchestra. BEETHOVEN. Symphony No. 6 in F major.

BRAMMIS. Symphony No. 3 in F major.

DVOŘÁK. Concerto in B minor for 'Cello and Orchestra.

LISZT. Hungarian Rhapsody No. 2.

RIMSKÝ-KORSAKOV. Russian Easter Overture.

SCHUBERT. Death and Transfiguration.

TCHAIKOVSKY. Serenade for String Orchestra.

WEINBERGER. Schwanda. Polka and Fugue.

PHILHARMONIC ORCHESTRA OF LOS ANGELES

See: DOHNÁNYI. Suite in F-sharp minor.

RACHMANINOFF. Concerto No. 2 in C minor.

TCHAIKOVSKY. Tchaikovsky Waltzes.

PHILHARMONIC-SYMPHONY ORCHESTRA OF NEW YORK

See: BRAHMS. Symphony No. 1 in C minor.

COPLAND. A Lincoln Portrait.

KHACHATURIAN. Gayne. Ballet Suite.

MILHAUD. Suite française.

MUSSORGSKY. Pictures at an Exhibition.

PROKOFIEV. Symphony No. 5.

SCHUBERT. Symphony No. 9 in C major.

SIBELIUS. Symphony No. 4 in A minor.

STRAVINSKY. Firebird Suite.

STRAVINSKY. Four Norwegian Moods.

STRAVINSKY. Symphony in Three Movements.

TCHAIKOVSKY. Nutcracker Suite.

PIATIGORSKY, GREGOR—cellist

See: BOCCHERINI. Sonata No. 2 in C major for 'Cello and Piano.

CHOPIN. Introduction and Polonaise Brillante in C major.

DVOŘÁK. Concerto in B minor for 'Cello and Orchestra.

PILZER, MAXIMILIAN—conductor

See: BALFE: Then You'll Remember Me.

BALL. Mother Machree.

PINZA, EZIO—basso

DEEP RIVER (arr. H. T. Burleigh). Gibner King, at the piano.

Columbia 17383-D. 1—10" record. 75 cents.

Reverse side: MacGimsey, Robert. Thunderin', Wonderin'. Ezio Pinza, basso. Gibner King, at the piano.

See also: MOZART. Operatic Arias.

PONS and others. A Night at Carnegie Hall.

PISTON, WALTER (1894-)

PRELUDE AND ALLEGRO FOR ORGAN AND ORCHESTRA. E. Power Biggs and the Boston Symphony Orchestra. Serge Koussevitzky, conductor. Victor 11-9262. 1—12" record. \$1.00.

PITTSBURGH SYMPHONY ORCHESTRA

See: BRAHMS. Concerto in D minor for Piano and Orchestra.

FALLA. El Amor Brujo.

MUSSORGSKY. Night on Bald Mountain.

PLANÇON, POL—basso

See: FERRARI. Le Lazzarone.

POLDINI, EDUARD (1869-)

DANCING DOLL. See: ALPERT. At the Piano Keyboard with Pauline Alpert.

PONCHIELLI, AMILCARE (1834-1886)

LA GIOCONDA. Suicidio. Zinka Milanov, soprano, with RCA Victor Orchestra and chorus. Frieder Weissmann, conductor. Victor 11-9293. 1—12" record. \$1.00.

Reverse side: Bellini, Vincenzo. Norma. Casta Diva. Zinka Milanov, soprano, with RCA Victor Orchestra and chorus. Frieder Weissmann, conductor.

LA GIOCONDA. Suicidio. See: TRAUBEL. Italian Operatic Arias.

PONS, LILY—soprano

PARIS. With orchestra conducted by André Kostelanetz. Columbia M-MM-638. 3—12" records. \$3.85.

Contents: April in Paris, by Duke; J'Attendrai, by Poterat; La Marseillaise, by de Lisle; Chanson de Marie Antoinette, by Jacobson; Pizzicato Ballerina from "Sylvia," by Delibes (arr. La Forge); Parlez-moi d'amour, by Lenoir; Ah, fors' è lui, from "La Traviata," by Verdi.

PONS, LILY, and others

A NIGHT AT CARNEGIE HALL. Lily Pons, soprano, Risë Stevens, mezzo-soprano, Raoul Jobin, tenor, Ezio Pinza, basso. Rosa Linda, at the piano. Metropolitan Opera House Orchestra. Fausto Cleva, Pietro Cimara, George Sebastian, conductors. Columbia M-MM-676. 3—12" records. \$4.00.

Contents: Bell Song from "Lakmé," by Delibes (Pons); Seguidilla from "Carmen," by Bizet (Stevens); Duet from Act I of "Carmen," (Stevens and Jobin); My Heart at Thy Sweet Voice, from "Samson and Delilah," by Saint-Saëns (Stevens); Il lacerato spirito, from "Simon Boccanegra," by Verdi, and Deh vieni alla finestra from "Don Giovanni," by Mozart (Pinza).

POULENC, FRANCIS (1899-)

PASTOURELLE, and MALAGUEÑA by Ernesto Lecuona. Oscar Le-

vant, pianist. Columbia 71890-D. 1—12" record. \$1.00.

Reverse side: Chopin, Frédéric. Etude in G-flat major, Op. 10, No. 5 ("Black Key") and Étude in C minor, Op. 10, No. 12 ("Revolutionary"). Oscar Levant, pianist.

SONATA. George Mager, trumpeter, Jacob Raichman, trombonist, and Willem Valkenier, French horn. Night Music NM-103. 1—12" record. \$2.00.

POWELL, JANE—soprano

SONGS BY JANE POWELL. With orchestra conducted by Carmen Dragon. Columbia X-271. 2—10" records. \$2.25.

Contents: Ave Maria, by Schubert; Les filles de Cadiz, by Delibes; I Think of You, by Rachmaninoff-Marcotte; Italian Street Song from "Naughty Marietta," by Victor Herbert.

See also: HUMPERDINCK. Hansel and Gretel.

PRIMROSE, WILLIAM—violist

See: BENJAMIN. Toccata, Elegy, and Waltz.

BRAHMS. Sonata in F minor.

HARRIS. Soliloquy and Dance.

PRIOR, FERDINAND—oboist

See: BEETHOVEN. Variations on a Theme by Mozart.

PROKOFIEV, SERGE (1891-)

CONCERTO NO. 3 IN C MAJOR FOR PIANO AND ORCHESTRA. Robin Hood Dell Orchestra of

Philadelphia. Dimitri Mitropoulos, pianist and conductor. Columbia M-MM-667. 3—12" records. \$4.00.

MUSIC FOR CHILDREN. Ray Lev, pianist. Concert Hall Society AC. 3—10" records. \$4.50.

OVERTURE ON HEBREW THEMES. Sextet: Vivian Rivkin, pianist, William Nowinski and George Ockner, violinists, Bernard Milofsky, violist, David Weber, clarinetist, and William Forstat, cellist. Disc 4020. 1—12" record. \$2.00.

PETER AND THE WOLF (abridged version, from Walt Disney's production, "Make Mine Music"). Sterling Holloway, narrator, with orchestra. Charles Wolcott, conductor. Victor Y-323. 2—12" records. \$2.50.

PETER AND THE WOLF (for children). Milton Cross, narrator, with orchestra. Musicraft 65. 4—10" records. \$3.75.

QUARTET No. 2 IN F MAJOR. Gordon String Quartet. Concert Hall Society A-1. 3—12" records. Available by subscription only.

ROMEO AND JULIET SUITE No. 2. Moscow State Philharmonic Orchestra. Serge Prokofiev, conductor. Disc Deluxe 754 or 754S (Recorded in USSR). 6—12" records. \$14.29 and \$8.36 respectively.

SONATA IN D MAJOR, OP. 94. Joseph Szigeti, violinist, and Leo-

nid Hambro, pianist. Columbia M-MM-620. 3—12" records. \$3.85.

SUGGESTION DIABOLIQUE. See: CHERKASSKY. Piano Music of Russian Masters.

SYMPHONY No. 5. Philharmonic-Symphony Orchestra of New York. Artur Rodzinski, conductor. Columbia M-MM-661. 5—12" records. \$5.85.

SYMPHONY No. 5. Boston Symphony Orchestra. Serge Koussevitzky, conductor. Victor M-DM-1095. 5—12" records. \$5.85.

PRO MUSICA ORCHESTRA

See: MOZART. Eine kleine Nachtmusik.

PUCCINI, GIACOMO (1858-1924)

BOHÈME. Ah, Mimi, tu più non torni. John McCormack, tenor, and G. Mario Sammarco, baritone, with orchestra. (Recorded March 23, 1910.) Victor Heritage Series 15-1009. 1—12" record. \$3.50.

Reverse side: Verdi, Giuseppe. Traviata. Parigi, o cara. Lucrezia Bori, soprano, and John McCormack, tenor, with orchestra. (Recorded April 8, 1914.)

BOHÈME. Donde lieta usci. See: SAYAO. Celebrated Operatic Arias.

HIGHLIGHTS FROM "MADAMA BUTTERFLY." Licia Albanese, soprano, James Melton, tenor, Lucille Browning, mezzo-soprano,

with RCA Victor Orchestra. Frieder Weissmann, conductor. Victor M-DM-1068. 3-12" records. \$3.85.

Contents: Act 1—Love Duet: Scolta paura, l'amor; Dicon ch'oltre mare. Act 2—Un bel di, vedremo; Flower Duet: Il cannone del porto! Spoglio è l'orte. Act 3—Addio.

TOSCA. Vissi d'arte. See: TRAUBEL. Italian Operatic Arias.

PURCELL, HENRY (1659-1695)

ABDELAZER SUITE. Vox Chamber Orchestra. Edvard Fendler, conductor. Vox 199. 3-10" records. \$3.74.

EIGHT SUITES FOR HARPSICHORD. Sylvia Marlowe, harpsichordist. Gramophone Celebrity Series. 5-12" records. \$11.50.

SUITES NO. 1 AND 6. Sec: KIRKPATRICK. Harpsichord Recital.

TRUMPET PRELUDE. Hollywood Bowl Symphony Orchestra. Leopold Stokowski, conductor. Victor 11-9419. 1-12" record. \$1.00.

Reverse side: Haydn, Franz Joseph. Eighteenth Century Dance, from Quartet in F major, Op. 3, No. 5 (arr. Stokowski). Hollywood Bowl Symphony Orchestra. Leopold Stokowski, conductor.

QUICK, ROBERT—violinist

See: VIVALDI. Concerto for Violin in A major.

RACHMANINOFF, SERGEI (1873-1943)

CONCERTO NO. 2 IN C MINOR FOR PIANO AND ORCHESTRA. Eugene

List and Philharmonic Orchestra of Los Angeles. Alfred Wallenstein, conductor. Decca DA-465. 5-12" records. \$5.85.

CONCERTO NO. 2 IN C MINOR FOR PIANO AND ORCHESTRA. Artur Rubinstein and NBC Symphony Orchestra. Vladimir Golschmann, conductor. Victor M-DM-1075. 5-12" records. \$5.85.

On tenth side: Chopin, Frédéric. Impromptu No. 3 in G-flat major, Op. 51. Artur Rubinstein, pianist.

CONCERTO NO. 3 IN D MINOR FOR PIANO AND ORCHESTRA. Cyril Smith and City of Birmingham Orchestra. George Weldon, conductor. Columbia M-MM-671 (Recorded in England). 5-12" records. \$5.72.

CONCERTO THEMES (arr. by Whittemore and Lowe, from Piano Concerto No. 2). Arthur Whittemore and Jack Lowe, duo-pianists. Victor 28-0409. 1-12" record. \$1.00.

ETUDE IN C MINOR, OP. 33, NO. 2. See: GIMPEL. Etudes.

PRELUDE IN C-SHARP MINOR. José Iturbi, pianist. Victor 11-9514. 1-12" record. \$1.00.

Reverse side: Paderewski, Ignace Jan. Minuet in G. José Iturbi, pianist.

RACHMANINOFF RECITAL. Jakob Gimpel, pianist. Vox 608. 3-10" records. \$3.00.

Contents: Highlights of the Concerto No. 2 in C minor for Piano and Orchestra; Prelude in G-sharp minor; Prelude in G major; Prelude in G minor; Prelude in C-sharp minor, Ori-

ental Sketch; Theme from Rhapsody for Piano and Orchestra.

SONGS OF RACHMANINOFF. Jennie Tourel, mezzo-soprano. Erich Itor Kahn, at the piano. Columbia M-625. 3—12" records. \$3.85.

Contents: O, Cease Thy Singing, Maiden Fair; The Soldier's Bride; All Things Depart; In the Silence of the Night; The Answer; Before Thy Window; Sorrow in Springtime; Floods of Spring; Lilacs; The Drooping Corn.

THEMES FROM PIANO CONCERTO No. 2. Theodore Saidenberg, pianist, and Murray Hill String Quartet. Co-Art 5043. 1—10" record. 75 cents.

RACHMILovich, JACQUES—conductor
See: KHATCHATURIAN. Masquerade Suite.

RADCLIFFE CHORAL SOCIETY

See: BACH. God's Time Is Best.

RADERMAN, LOU—violinist

See: FRANCK. Trio in F-sharp minor.

RADIO CITY MUSIC HALL ORCHESTRA

See: RIMSKY-KORSAKOV. Hymn to the Sun.

RAICHMAN, JACOB—trombonist

TROMBONE RECORDINGS. With piano accompaniment. Kismet J-40. 4—12" records. \$4.70. (Available singly at \$1.00 each.)

Contents: Ave Maria, by Schubert; Adagio and Vivace, by Antoniotto; Eili-Eili, transcribed by S. Katz; La

Cinquantaine, by Marie; A Doubt, by Glinka; Elegy, by Massenet; Corinthian Polka, by Loscy; Inflammatus, by Rossini.

See also: POULENC. Sonata.

RAMEAU, JEAN PHILIPPE (1683-1764)

MUSSETTE EN RONDEAU. Scè: CASADESUS, GABY. French Piano Music.

MUSSETTE EN RONDEAU. See: KIRKPATRICK. Harpsichord Recital.

RAPPEL DES OISEAUX. See: CASADESUS, GABY. French Piano Music.

RAPPEL DES OISEAUX. See: KIRKPATRICK. Harpsichord Recital.

RIGAUDONS. See: KIRKPATRICK. Harpsichord Recital.

TAMBOURIN. See: KIRKPATRICK. Harpsichord Recital.

VILLAGEOISE. See: KIRKPATRICK. Harpsichord Recital.

RAPEE, ERNO—conductor

See: RIMSKY-KORSAKOV. Hymn to the Sun.

RATHBONE, BASIL—narrator

See: HUMPERDINCK. Hansel and Gretl.

RAVEL, MAURICE (1875-1937)

BOLERO. Lamoureux Orchestra. Maurice Ravel, conductor. Vox-Polydor 167. (Recorded in France.) 2—12" records. \$3.00.

CHANSONS MADÉCASSES AND CHANTS HÉBRAÏQUES. Madeleine

Grey, soprano. Maurice Ravel, at the piano. Vox-Polydor 186. (Recorded in France.) 3—12" records. \$3.74.

CONCERTO FOR LEFT HAND ALONE. Jacqueline Blancard, pianist. Paris Philharmonic Orchestra. Charles Muench, conductor. (Recorded in France.) Vox-Polydor 168. 2—12" records. \$3.00.

GASPARD DE LA NUIT. Ondine. Alexander Brailowsky, pianist. Victor 11-9260. 1—12" record. \$1.00.

LA VALSE. Lamoureux Orchestra. Albert Wolff, conductor. Vox-Polydor 182. (Recorded in France.) 2—12" records. \$3.00.

ENUET SUR LE NOM DE HAYDN. See: CASADESUS, GABY. French Piano Music.

MOTHER GOOSE SUITE. Lamour-eux Orchestra. Albert Wolff, conductor. Vox-Polydor 194. (Recorded in France.) 2—12" records. \$3.85.

PAVANNE POUR UNE INFANTE DÉ-FUNTE. Willem Valkenier, French horn. Reginald Boardman, at the piano. Night Music 101. 1—12" record. \$2.00.

Reverse side: Mozart, Wolfgang Amadeus. Rondo, K. 371. Willem Valkenier, French horn. Reginald Boardman, at the piano.

PRELUDE. See: CASADESUS, GABY. French Piano Music.

STRING QUARTET IN F MAJOR. Galimir String Quartet. Vox-

Polydor 180. (Recorded in France.) 3—12" records. \$4.00.

RCA VICTOR CHORALE

CHRISTMAS HYMNS AND CAROLS. Robert Shaw, conductor. Victor M-1077. 4—12" records. \$4.85.

Contents: Joy to the World (Handel); It Came upon a Midnight Clear (Willis); Angels We Have Heard on High (old French melody); O Come, O Come, Emanuel (traditional); O Little Town of Bethlehem (Redner); Silent Night (Gruber); O Come, All Ye Faithful (Portugal); Away in the Manger (Martin Luther); God Rest You Merry Gentlemen (traditional); We Three Kings (Hopkins); The First Noël (traditional); Hark, the Herald Angels Sing (Mendelssohn); Shepherd's Carol (from Suffolk Harmony, 1786); Coventry Carol—(traditional); Patapan (traditional); My Dancing Day (traditional); I Wonder as I Wander (Appalachian folk-song); Bring a Torch, Jeanette, Isabella (traditional French carol); Lo, How a Rose E'er Blooming (Praetorius); Go Tell It on the Mountain (spiritual, arr. John Work); I Sing of a Maiden (fifteenth-century carol); Echo Hymn (seventeenth-century melody); Wassail Song (traditional); Deck the Halls with Holly (old Welsh carol).

RCA VICTOR ORCHESTRA

See: BELLINI. Norma. Casta Diva.

GIORDANO. Andrea Chénier. Nemico della patria.

KIPNIS. Russian Operatic Arias.

MASSENET. Hérodiade. Vision fugitive.

MELTON. Irish Songs.

MEYERBEER. L'Africaine. O Paradiso.

OFFENBACH. Tales of Hoffmann. Barcarolle.

VERDI. Traviata—Selections from Act I.

WAGNER. Götterdämmerung. Erzählung.

WAGNER, and others. Treasury of Grand Opera.

REBIKOV, VLADIMIR (1866-1920)

CHRISTMAS TREE. See: CHERKAS-SKY. Piano Music of Russian Masters.

REED, SUSAN—folk singer

FOLK SONGS AND BALLADS. Volume I. Self-accompanied on the zither or Irish harp. Victor M-1086. 3-10" records. \$3.00.

Contents: Venezuela (Barbados Sailor's Song); Go Away from My Window (Old English); Molly Malone (Old Irish); If I Had a Ribbon Bow (Old English); The Old Woman (Early American); The Ballad of Barbara Allen (Old English); A Mighty Ship (Norwegian); Jennie Jenkins (Early American); My Love Is Like a Red, Red Rose (Old English); The Soldier and the Lady (Old English).

FOLK SONGS AND BALLADS. Volume 2. Self-accompanied on the zither or Irish harp. Victor M-1107. 3-10" records. \$3.00.

Contents: Black Is the Color of My True Love's Hair (Southern mountain song); I'm Sad and I'm Lonely (Southern blues); The Widow Malone (Old Irish); Danny Boy (Old Irish); Greensleeves (Old English); Mother I Would Marry (Irish); I Know My Love (Irish); The Three Gulls (Italian); Lord Randall (Old English).

REINER, FRITZ—conductor

See: BRAHMS. Concerto in D minor for Piano and Orchestra.

FALLA. El Amor Brujo.

MUSSORGSKY. Night on Bald Mountain.

REISENBERG, NADIA—pianist

See: BRAHMS. Sonata in E-flat major.

RICCI, RUGGIERO—violinist

ENCORES. Louis Persinger, at the piano. Vox 196. 3-10" records. \$3.74.

Contents: Variations on a Theme of Corelli, by Tartini-Kreisler; Staccato Study, by Wieniawski; Zephyr, by Hubay; Menuetto and Gavotta, by Veracini; Chorus of Dervishes, by Beethoven-Auer; Etude in Sixths, by Chopin-Ricci; Caprice No. 1 ("Le Vent"), by Vecsey.

See also: BACH. Sonata for Unaccompanied Violin No. 3 in A minor.

HINDEMITH. Sonata for Unaccompanied Violin No. 2, Op. 31.

PAGANINI. Paganini Recital.

RIMSKY-KORSAKOV, NIKOLAI ANDREYEVICH (1844-1908)

CAPRICCIO ESPAGNOL. Cincinnati Summer Opera Orchestra. Fausto Cleva, conductor. Decca 29222. 1-12" record. \$1.00.

Reverse side: Rimsky-Korsakov. Flight of the Bumble Bee, and Dodon's Dance. Cincinnati Summer Opera Orchestra. Fausto Cleva, conductor.

CAPRICCIO ESPAGNOL. (arr. for piano). Nilo Menendez. Co-Art 5062. 1—10" record. 75 cents.

Reverse side: Benjamin, Arthur. Jamaican Rumba. Nilo Menendez, pianist.

COQ D'OR. Hymn to the Sun. Radio City Music Hall Orchestra. Erno Rapee, conductor. Decca 23518. 1—10" record. 75 cents.

Reverse side: Rimsky-Korsakov. Sadko. Song of India. Radio City Music Hall Orchestra. Erno Rapee, conductor.

DODON'S DANCE. See above: Capriccio Espagnol.

FLIGHT OF THE BUMBLE BEE. See above: Capriccio Espagnol.

FLIGHT OF THE BUMBLE BEE. See: STERN. Violin Selections from "Humoresque."

GYPSY DANCE. Al Goodman and his Orchestra. Victor 28-0412. 1—12" record. \$1.00.

Reverse side: Rimsky-Korsakov. Hymn to the Sun. Al Goodman and his Orchestra.

HYMN TO THE SUN. See above: Gypsy Dance.

RUSSIAN EASTER OVERTURE. Philadelphia Orchestra. Eugene Ormandy, conductor. Columbia X-MX-276. 2—12" records. \$3.00.

SADKO. Song of India. See above: Coq d'Or. Hymn to the Sun.

SADKO. Song of India. See: ALPERT. At the Piano Keyboard with Pauline Alpert.

SADKO. Song of the Viking Guest. See: KIPNIS. Russian Operatic Arias.

SCHEHERAZADE. Detroit Symphony Orchestra. Victor Kolár, conductor. Decca DA-162. 4—12" records. \$4.85.

SONG OF SCHEHERAZADE. (arr. Miklos Rozsa, from the Universal film). Charles Kullman, tenor, with orchestra. Julius Burger, conductor. Columbia X-272. 2—10" records. \$2.27.

Contents: Song of India, from "Sadko"; Hymn to the Sun, from "Le Coq d'Or"; Gypsy Song (Themes from "Antar" Symphony); Fandango, from "Capriccio Espagnol."

ROBIN HOOD DELL ORCHESTRA OF PHILADELPHIA

See: GOULD. Music of Morton Gould.

MENOTTI. Sebastian. Ballet Suite.

PROKOFIEV. Concerto No. 3 in C major for Piano and Orchestra.

MOZART. Concerto in E-flat for Two Pianos and Orchestra.

ROBINSON, EARL—folk singer

AMERICANA. Keynote 132. \$3.00.

Contents: The House I Live In (by Robinson); A Man's a Man for A' That; Drill, Ye Tarriers, Drill, The Frozen Logger; Jefferson and Liberty; Sweet Betsy from Pike; The Dirty Miner.

A WALK IN THE SUN. Ballad by Millard Lampell, from the 20th-Century Fox motion picture.

Composed and sung by Earl Robinson, with guitar. Disc 623. 3—10" records. \$3.00.

Contents: Walk in the Sun; Long Time Waiting; One Little Job; Trouble Coming; Texas Division Blues; Moving In; Song of the Free Men.

RODZINSKI, ARTUR—conductor

See: BRAHMS. Symphony No. 1 in C minor.

COPLAND. A Lincoln Portrait.

MUSSORGSKY. Pictures at an Exhibition.

PROKOFIEV. Symphony No. 5.

SIBELIUS. Symphony No. 4 in A minor.

TCHAIKOVSKY. Nutcracker Suite.

ROGERS, EARL—folk singer

NEW ENGLAND FOLK MUSIC. Muisicraft 68. 3—10" records. \$3.00.

Contents: Our Good Man; Blow the Man Down; The Brookfield Murder; The Old Man Who Lived in the Wood; Canaday—The Woman All Skin and Bones; The Jamb on Jerry's Rock; The Ocean Burial.

ROMBERG, SIGMUND, AND HIS ORCHESTRA

LONDONDERRY AIR. Victor 11-9223. 1—12" record. \$1.00.

Reverse side: Dvořák, Antonin. Symphony No. 5 in E minor ("From the New World"). Largo (abridged).

ROSSINI, GIOACCHINO (1792-1868)

INFLAMMATUS. See RAICHMAN. Trombone Recordings.

RUBINSTEIN, ARTUR—pianist

See: BEETHOVEN. Sonata in C minor, Op. 13.

CHOPIN. Concerto No. 2 in F minor, for Piano and Orchestra.

CHOPIN. Sonata in B-flat minor.

GERSIWIN. Prelude No. 2.

LISZT. Valse oubliée.

RACHMANINOFF. Concerto No. 2 in C minor for Piano and Orchestra.

SZYMANOWSKI. Four Mazurkas.

SABICAS, NINO—guitarist

A FLAMENCO CONCERT. Keynote K-134. 3—10" records. \$3.00.

Contents: Tanger Danza Amiora, and Malagueña, by Lecuona; Variaciones Clásicas de Parrucas; Aires de Cadiz Solea; Granadinas; Gran Jota de Tárrega.

SAIDENBERG, DANIEL—conductor

See: BARBER. Capricorn Concerto.

PURCELL. The Gordian Knot Untied Suite.

SAIDENBERG, THEODORE—pianist

See: FRANCK. Trio in F-sharp minor.

RACHMANINOFF. Themes from Piano Concerto No. 2.

ST. LOUIS SYMPHONY ORCHESTRA

See: MOZART. Symphony No. 38 in D major, K.504.

ST. LUKE'S CHORISTERS

SEASONAL HYMNS. William Ripley Dorr, conductor. Capitol BD-45. 4-10" records. \$3.15.

Contents: Come, Ye Thankful People, Come; Thank We All Our God; Oh, Come, Emanuel; Awake for the Night Is Flying; Joy to the World; Angels We Have Heard on High; God Rest Ye Merry Gentlemen; There Came an Angel Down from Heaven; Break Thou the Bread; Oh, Master Let Me Walk with Thee; Dear Lord, the Father of Mankind; Oh, Lamb of God, Still Keep Me; In the Cross of Christ I Glory; Oh Glory, Laud and Honor; Jesu Christ Is Risen Today.

SAINT-SAËNS, CAMILLE (1835-1921)

CAPRICE ON THE AIRS DE BALLET FROM ALCESTE BY GLUCK. Guiomar Novaes, pianist. Columbia 71961-D. 1-12" record. \$1.00.

SAMSON AND DELILAH. My Heart at Thy Sweet Voice. See: PONS and others. A Night at Carnegie Hall.

SAMMARCO, G. MARIO—baritone

See: PUCCINI. Bohème. Ah, Mimi, tu più non torni.

SAMMONS, ALBERT—violinist

See: DELIUS. Concerto for Violin and Orchestra.

SAMOSUD, S.—conductor

See: GLINKA. Russlan and Ludmilla—Excerpts.

SANDBURG, CARL—folk singer

COWBOY SONGS AND NEGRO SPIRITUALS. American Folk Music

Series, edited by Alan Lomax. Decca A-356. 4-10" records. \$5.00.

Contents: I Ride an Old Paint; Whoop-Ti-Yi-Yo; Sam Bass; Jesse James; I Don't Want to Be Buried in the Storm; Levee Moan; Go Down, Moses; O Freedom; Macedoni; Wasn't That a Mighty Day?

FROM THE AMERICAN SONG BAG. Musicraft 11. 4-10" records. \$3.50.

Contents: Gallows Song; I Ride an Old Paint; Foggy, Foggy Dew; The Horse Named Bill; I'm Sad and I'm Lonely; Woven Spirituals; The Good Boy; Mama, Have You Heard the News.

SANDOR, GYORGY—pianist

See: BARTÓK. Concerto No. 3 for Piano and Orchestra.

SAN FRANCISCO SYMPHONY ORCHESTRA

See: BRAHMS. Symphony No. 2 in D major.

GRUENBERG. Concerto for Violin and Orchestra.

STRAVINSKY. Le Sacre du Printemps.

SANTA MONICA SYMPHONY ORCHESTRA

See: KHATCHATURIAN. Masquerade Suite.

SARASATE, PABLO DE (1844-1908)

HABANERA from Danses Espagnoles. Ricardo Odnoposoff, violinist. Gregory Ashman, at the piano. Victor 11-9495. 1-12" record. \$1.00.

Reverse side: Sarasate, Malagueña, from *Danses Espagnoles*. Ricardo Odoposoff, violinist. Gregory Ashman, at the piano.

MALAGUEÑA. See above.

ROMANZA ANDALUZA. Jascha Heifetz, violinist. Emanuel Bay, at the piano. Victor 11-9573. 1-12" record. \$1.00.

Reverse side: Chopin, Frédéric. Nocturne in E minor (arr. Auer). Jascha Heifetz, violinist. Emanuel Bay, at the piano.

ZIGEUNERWEISEN (Gypsy Airs). See: STERN. Violin Selections from "Humoresque."

SARGENT, MALCOLM—conductor

See: DELIUS. Concerto for Violin and Orchestra.

HANDEL. Messiah.

TCHAIKOVSKY. Eugene Onegin. Polonaise.

SATIE, ERIK (1866-1925)

TROISIÈME GNOSIENNE. See: CASADESUS, GABY. French Piano Music.

SAYAO, BIDU—soprano

CELEBRATED OPERATIC ARIAS. With Metropolitan Opera House Orchestra. Fausto Cleva, conductor. Columbia M-612. 4-12" records. \$4.85.

Contents: Non so più, and Voi che sapete, from "The Marriage of Figaro," by Mozart; Ah, non credea m'arti, from "La Sonnambula," by Bellini; Donde lieta usci, from "La Bohème," by Puccini; Je suis encore tout étourdie, and Adieu, notre petite table, from "Manon," by Massenet; Le

Roi de Tule, and Je ris de me voir si belle (Jewel Song), from "Faust," by Gounod.

SCARLATTI, DOMENICO (1685-1757)

SONATA L.262 IN D MAJOR. See: KIRKPATRICK. Harpsichord Recital.

SONATA L.429 IN A MINOR. See: KIRKPATRICK. Harpsichord Recital.

SONATAS. Sylvia Marlowe, harpsichordist. Musicraft 72. 3-12" records. \$3.85.

Contents: G major, No. 232; E major, No. 257; F major, No. 433; F major, No. 479; D major, No. 463; C major, No. 205; D major, No. 461; E major, No. 23; D minor, No. 413.

SCHEFF, WALTER—baritone

See: BLITZSTEIN. Symphony, The Airborne.

SCHENKMAN, EDGAR—conductor

See: SCHUMAN. Symphony for Strings.

SCHNEIDER, ALEXANDER—violinist

See: MOZART. Sonatas.

SCHUBERT, FRANZ (1797-1828)

AVE MARIA (arr. Wilhelmj). Jascha Heifetz, violinist. Emanuel Bay, at the piano. Victor 11-9571. 1-12" record. \$1.00.

Reverse side: Debussy, Claude. La plus que lent (arr. Roques). Jascha Heifetz, violinist. Emanuel Bay, at the piano.

AVE MARIA. See: POWELL. Songs by Jane Powell. See also: RAICHMAN. Trombone Recordings.

DIE SCHÖNE MÜLLERIN. Lotte Lehmann, soprano. Paul Ulanowsky at the piano. Columbia M-615. 7—12" records. \$7.85.

QUARTET IN E-FLAT MAJOR. Guilet String Quartet. Concert Hall Society AE. 3—12" records. \$6.85.

RONDO (arr. Friedberg). Jascha Heifetz, violinist. Emanuel Bay, at the piano. Victor 11-9572. 1—12" record. \$1.00.

Reverse side: Achron, Joseph. Hebrew Melody. Jascha Heifetz, violinist. Emanuel Bay, at the piano.

SONGS FROM "DIE SCHÖNE MÜLLERIN." Richard Crooks, tenor. Frank La Forge at the piano. Victor M-1067. 3—12" records. \$3.85.

SYMPHONY No. 9 IN C MAJOR. Philharmonic-Symphony Orchestra of New York. Bruno Walter, conductor. Columbia M-MM-679. 6—12" records. \$7.00.

SCHUMAN, WILLIAM (1910-)

SYMPHONY FOR STRINGS. Concert Hall String Symphony. Edgar Schenkman, conductor. Concert Hall Society A-11. 2—12" records. Available by subscription only.

SCHUMANN, ROBERT (1810-1856)

EIGHT FANTASIES FOR PIANO. John Crown. Co-Art A-103. 4—10" records. \$3.85.

HUMORESKE. Paul Loyennet, pianist. Concert Hall Society A-1. 3—12" records. \$6.85.

PROPHET-BIRD. Artur Rubinstein, pianist. Victor 10-1272. 1—10" record. 75 cents.

Reverse side: Liszt, Franz. Valse oubliée. Artur Rubinstein, pianist.

PROPHET-BIRD. See: FRANCESCA TATTI. A Violin Recital.

SONATA IN F MINOR, OP. 14. Leonard Shure, pianist. Vox 189. 3—12" records. \$4.00.

SYMPHONY No. 1 IN B-FLAT MAJOR. Cleveland Orchestra. Erich Leinsdorf, conductor. Columbia M-MM-617. 4—12" records. \$4.85.

On eighth side: Brahms, Johannes. Chorale Prelude No. 8 (Es ist ein' Ros' entsprungen), arr. Leinsdorf. Cleveland Orchestra. Erich Leinsdorf, conductor.

TRÄUMEREI (arr. Hulweck). Mischa Elman, violinist. Leopold Mittman, at the piano. Victor 10-1271. 1—10" record. 75 cents.

Reverse side: Grieg, Edvard. Album Leaf, Op. 28, No. 3 (arr. Hartmann). Mischa Elman, violinist, Leopold Mittman, at the piano.

SCOTT, CYRIL (1879-)

ULLABY. Marian Anderson, contralto. Franz Rupp, at the piano. Victor 10-1260. 1—10" record. 75 cents.

Reverse side: Bucky, Frida Sarsen. Hear the Wind Whispering. Marian Anderson, contralto. Franz Rupp, at the piano.

SCOTT, TOM—folk singer

SING OF AMERICA. Signature S-5. 4—10" records. \$3.75.

Contents: Haul Away, Joe; John Henry; Scudda Hoo, Scudda Hay; Froggie Went A-Courtin'; Soldier, Soldier, Will You Marry Me?; Sourwood Mountain; Foggy, Foggy Dew; Billy Boy; The Riddle Song; The Story of Twelve; Set Down, Servant; Two Wings.

SCRIABIN, ALEXANDER (1872-1915)

ETUDE IN D-FLAT MAJOR, OP. 8, NO. 10. See: GIMPEL. Etudes.

ETUDE, OP. 65, NO. 2. See: GIMPEL. Etudes.

PRELUDI FOR THE LEFT HAND ALONE. See: CHERKASSKY. Piano Music of Russian Masters.

SONATA No. 4, OP. 30. Vladimir Drozdoff, pianist. Paraclete Music Disc 10. 1—10" record. \$1.00.

SEBASTIAN, GEORGE—conductor

See: PONS and others. A Night at Carnegie Hall.

SEBASTIAN, JOHN—harmonica player

HARMONICA CLASSICS. With Albert Malver, pianist, and orchestra. Russ Case, conductor. Victor P-166. 4—10" records. \$3.15.

Contents: Inca Dance, by Sebastian; Air, by Bach; Stompe la Turca, by Sebastian (with apologies to Mozart); Minuet in Jazz, by Scott; Ritual Fire Dance, by Falla; Harmonica Player, by Guion; Moroccan Screnade, by Sebastian; Malagueña, by Lecuona; Song of the Black Swan.

SEEGER, PETER—folk singer

See: LEDBETTER and others. Songs to Grow On: School Days.

LOMAX, BESS, and others. America's Favorite Songs. **WARNER** and others. Hudson Valley Songs.

SERKIN, RUDOLF—pianist

See: BEETHOVEN. Sonata in C minor, Op. 13.

BRAHMIS. Concerto in D minor for Piano and Orchestra.

SEVITZKY, FABIEN—conductor

See: GRIEG. Symphonic Dances.

SHAW, ROBERT—choral director

See: BACH. Bach Arias.

BACH. Christ Lag in Todesbanden.

BLITZSTEIN. Symphony, The Airborne.

BRAHMS. Liebeslieder Walzer.

COLLEGIATE CHORALE. Set Down Servant.

RCA VICTOR CHORALE. Christmas Hymns and Carols.

VERDI. Il Trovatore. Anvil Chorus.

WAGNER and others. Treasury of Grand Opera.

SHOSTAKOVICH, DMITRI (1906-)

AGE OF GOLD. Polka. See: FRANCESCATTI. A Violin Recital.

PRELUDE IN C-SHARP MINOR. See: CHERKASSKY. Piano Music of Russian Masters.

PRELUDE IN D MAJOR. See: CHERKASSKY. Piano Music of Russian Masters.

SHURE, LEONARD—pianist

See: BEETHOVEN. Thème and Variations, in F major, Op. 34.

SCHUMANN. Sonata in F minor.

SIBELIUS, JEAN (1865-)

KARELIA SUITE. Alla Marcia. BBC Orchestra. Sir Thomas Beecham, conductor. Victor 11-9568. 1—12" record. \$1.00.

Reverse side: Sibelius. Karelia Suite. Intermezzo. BBC Orchestra. Sir Thomas Beecham, conductor.

SYMPHONY No. 4 IN A MINOR. Philharmonic-Symphony Orchestra of New York. Artur Rodzinski, conductor. Columbia M-MM-665. 4—12" records. \$5.00.

SIEGMESTER, ELIE (1909-)

AMERICAN SONATA. Composer at piano. Disc 773. 2—12" records. \$3.36.

FUNNYBONE ALLEY. Alfred Kreymborg, poet-narrator, and the Three Balladcers: Tom Glazer, Margaret Tobias, Robert Penn. Elie Siegmeister, at the piano. Disc 606. 3—10" records. \$3.00.

See also: AMERICAN BALLAD SINGERS. American Legends.

SINATRA, FRANK—conductor

See: WILDER. The Music of Alec Wilder.

SINGER, LOU

PATRICK HENRY AND THE FRIGATE'S KEEL. A Musical Legend by Howard Fast. Lyrics by Hy Zaret. Clifton Fadiman, narrator; Conrad Thibault, baritone; Lee Murray, chorus director; Alexander Smallens; conductor. Decca DA-522. 3—10" records. \$3.00.

SINIGAGLIA, LEONE (1868-)

DANZA PIEMONTESE IN A. Boston Pops Orchestra. Arthur Fiedler, conductor. Victor 11-9446. 1—12" record. \$1.00.

SMALLENS, ALEXANDER—conductor

See: SINGER. Patrick Henry and the Frigate's Keel.

SMIT, LEO—pianist

See: COPLAND. "Our Town" Suite.

SMITH, CYRIL—pianist

See: RACHMANINOFF. Concerto No. 3 in D minor for Piano and Orchestra.

SMOKY MOUNTAINEERS—folk singers

AMERICA'S FAVORITE SONGS—VOLUME 2. Cornelius Greenway, director. Disc 3—10" records. \$3.00.

Contents: Lover's Farewell; Don't Let Your Sweet Love Die; Amelia Earhart's Last Flight; Dust on the Bible;

The Bully of the Town; Ragtime Annie.

SOKOLOFF, VLADIMIR—pianist

See: GERSHWIN. Rhapsody in Blue.

SOUSA, JOHN PHILIP (1854-1932)

SEMPER FIDELIS. Boston Symphony Orchestra. Serge Koussevitzky, conductor. Victor DeLuxe 18-0053. 1—12" record. \$2.00.

Reverse side. Sousa. Stars and Stripes Forever. Boston Symphony Orchestra. Serge Koussevitzky, conductor.

SEMPER FIDELIS MARCH, and SKATERS' WALTZ by Emil Waldteufel. Carnegie Pops Orchestra. David Broekman, conductor. Columbia 71957-D. 1—12" record. \$1.00.

Reverse side: Arkansas Traveler (Old Fiddler's Breakdown), arr. Guion and Schmid. Carnegie Pops Orchestra. David Broekman, conductor.

STARS AND STRIPES FOREVER. See above: Semper Fidelis.

SPENCER, KENNETH—narrator

See: COPLAND. A Lincoln Portrait.

SPEYER, LOUIS—oboist and English horn

See: KAUDER. Sonata for English Horn and Piano.

MOZART. Adagio and Rondo, K.617.

SPIRITO, ROMOLO DE—tenor

See: BOWLES. Night without Sleep.

SPIVAKOVSKY, TOSSY—violinist

See: BARTÓK. Sonata for Violin and Piano.

STEBER, ELEANOR—soprano

See: LEHÁR. Merry Widow. Waltz.

STEINBERG, WILLIAM—conductor

See: CHOPIN. Concerto No. 2 in F minor for Piano and Orchestra.

STERN, ISAAC—violinist

VIOLIN SELECTIONS FROM "HUMORESQUE." With orchestra. Franz Waxman, conductor-aranger. Columbia M-MM-657. 4—12" records. \$5.00.

Contents: Fantasie on Themes from Carmen, by Bizet-Waxman; Zigeunerweisen (Gypsy Airs), by Sarasate; Flight of the Bumble Bee, by Rimsky-Korsakov; Humoresque, by Dvorak; Love Music from "Tristan und Isolde," by Wagner-Waxman (with Oscar Levant at the piano).

STEVENS, RISE—mezzo-soprano

SINCERELY YOURS. (arr. Alan Shulman). With orchestra conducted by Sylvan Shulman. Columbia M-654. 4—10" records. \$4.00.

Contents: Homing, by Del Riego; The Rosary, by Nevin; Somewhere a Voice Is Calling, by Tate; At Dawn-ing, by Cadman; Trees, by Rasbach; The Sweetest Story Ever Told, by Stults; A Dream, by Bartlett; Love's Old Sweet Song, by Molloy.

See also: PONS and others. A Night at Carnegie Hall.

STOKOWSKI, LEOPOLD—conductor

See: **FALLA.** *El Amor Brujo.*

HAYDN. Eighteenth Century Dance.

TCHAIKOVSKY. Marche Slave

TCHAIKOVSKY. Symphony No. 6 in B minor.

THOMSON. The Plow That Broke the Plains.

WAGNER. Siegfried. Forest Murmurs.

STOSKA, POLYNA—soprano

See: **WEILL.** Street Scene—Excerpts.

Strauss, Eduard (1835-1916)

RACE TRACK GALOP. See: CLEVELAND ORCHESTRA. Strauss Family.

Strauss, Johann, Sr. (1804-1849)

RADETZKY MARCH. See: CLEVELAND ORCHESTRA. Strauss Family.

Strauss, Johann, Jr. (1825-1899)

FAVORITE STRAUSS WALTZES. Symphony orchestra conducted by Karl Kritz. Pilotone 112. 4-10" records. \$4.50.

Contents: Blue Danube, Where the Citrons Bloom, One Thousand and One Nights, Treasure Waltz, Vienna Life, Vienna Bonbons, Morning Journals, Artist's Life.

PERPETUUM MOBILE and THUNDER AND LIGHTNING POLKA. See: CLEVELAND ORCHESTRA. Strauss Family.

WALTZES. See: HAINES. Mellow Music.

Strauss, Richard (1864-)

DEATH AND TRANSFIGURATION. Philadelphia Orchestra. Eugene Ormandy, conductor. Columbia M-MM-613. 3-12" records. \$3.85.

SONGS OF RICHARD STRAUSS. Lotte Lehmann, soprano. Paul Ulanowsky, at the piano. Columbia X-270. 2-10" records. \$2.25.

Contents. Morgen; Allerseelen; Zueignung; Standchen.

STRAVINSKY, IGOR (1882-)

CONCERTO FOR VIOLIN IN D MAJOR. Samuel Dushkin and Lamoureux Orchestra. Igor Stravinsky, conductor. Vox 173. (Recorded in France.) 3-12" records.

EBONY CONCERTO. Woody Herman Orchestra. Igor Stravinsky, conductor. Columbia 7479-M. 1-12" record. \$1.00.

FIREBIRD SUITE (New Augmented Version). Philharmonic-Symphony Orchestra of New York. Igor Stravinsky, conductor. Columbia M-MM-653. 4-12" records. \$4.85.

On eighth side: Stravinsky. Fireworks. Philharmonic-Symphony Orchestra of New York. Igor Stravinsky, conductor.

FIREWORKS. See above.

FIREWORKS. Chicago Symphony Orchestra. Désiré Defauw, conductor. Victor 11-9447. 1-12" record. \$1.00.

Reverse side: Fauré, Gabriel. *Sicilienne*. Chicago Symphony Orchestra. Désiré Defauw, conductor.

FIVE EASY PIECES. See below: *Sonata for Two Pianos*.

FOUR NORWEGIAN MOODS. Philharmonic-Symphony Orchestra of New York. Igor Stravinsky, conductor. Columbia 12371-D. 1—12" record. \$1.00.

LE SACRE DU PRINTEMPS. San Francisco Symphony Orchestra. Pierre Monteux, conductor. Victor M-DM-1052. 4—12" records. \$4.85.

SONATA FOR TWO PIANOS. Arthur Gold and Robert Fizdale, duo-pianists. Concert Hall Society A-6. 2—12" records. Available by subscription only.

Also included: Stravinsky. *Five Easy Pieces*. Arthur Gold and Robert Fizdale, duo-pianists.

SYMPHONY IN THREE MOVEMENTS. Philharmonic-Symphony Orchestra of New York. Igor Stravinsky, conductor. Columbia M-MM-680. 3—12" records. \$4.00.

STUECKGOLD, GRETE—soprano

See: WOLF. Songs by Hugo Wolf.

SULLIVAN, BRIAN—tenor

See: WEILL. *Street Scene*—Excerpts.

SUPPÉ, FRANZ VON (1819-1895)

BEAUTIFUL GALATEA. Overture. (arr. Ross Jungnickel). Boston

Pops Orchestra. Arthur Fieldler, conductor. Victor 11-9494. 1—12" record. \$1.00.

FATINITZA. Overture. Boston Pops Orchestra. Arthur Fieldler, conductor. Victor 11-9261. 1—12" record. \$1.00.

SWARTHOUT, GLADYS—mezzo-soprano

See: WAGNER and others. Treasury of Grand Opera. BIZET. *Carmen* Excerpts.

SZELL, GEORGE—pianist

See: MOZART. Quartet in E-flat major for Piano and Strings, K. 493.

SZIGETI, JOSEPH—violinist

See: PROKOFIEV. Sonata in D major.

SZYMANOWSKI, KAROL (1883-1937)

FOUR MAZURKAS. Artur Rubinstein, pianist. Victor 11-9219. 1—12" record. \$1.00.

TARTINI, GIUSEPPE (1692-1770)

VARIATIONS ON A THEME OF CORELLI. See: FRANCESCATTI. A Violin Recital. See also: RICCI. Encores.

TCHAIKOVSKY, PETER ILYICH (1840-1893)

EUGENE ONEGIN. Complete in 3 acts and 7 scenes. Recorded in Russian, in the USSR. Cast: P. M. Norzoff (*Eugene Onegin*); E. D. Kruglikova (*Tatiana*); E. I. Antonova (*Olga*); I. S. Koslovsky

(Lenski); M. D. Mihailov (Prince Gremin); V. V. Markorova (Nurse); L. G. Rudnitzkaya (Madame Larina); S. M. Ostrovov (Triquet); M. D. Mihailov (Zaretsky). A. Sh. Mehlik-Pashayev and A. I. Orloff, conductors. Disc 755A and 755B. Volume 1, 9—12" records, \$14.36. Volume 2, 8—12" records. \$12.81.

EUGENE ONEGIN. Polonaise. London Philharmonic Orchestra. Sir Thomas Beecham, conductor. Victor 11-9421. 1—12" record. \$1.00.

Reverse side: Tchaikovsky. Eugene Onegin. Waltz. London Philharmonic Orchestra. Sir Thomas Beecham, conductor.

EUGENE ONEGIN. Polonaise. Hallé Orchestra. Malcolm Sargent, conductor. Columbia 71929-D. 1—12" record. \$1.00.

Reverse: Tchaikovsky. Eugene Onegin. Waltz. Hallé Orchestra. Malcolm Sargent, conductor.

EUGENE ONEGIN. Prince Grem-in's Air. See: KIPNIS. Russian Operatic Arias.

MARCHE SLAVE. Hollywood Bowl Symphony Orchestra. Leopold Stokowski, conductor. Victor 11-9388. 1—12" record. \$1.00.

NUTCRACKER SUITE. Philharmonic-Symphony Orchestra of New York. Artur Rodzinski, conductor. Columbia M-MM-627. 3—12" records. \$3.85.

NUTCRACKER SUITE (for Children). Milton Cross, narrator, with orchestra. Musicraft 74-3—10" records. \$3.00.

SERENADE IN C MAJOR FOR STRING ORCHESTRA. Philadelphia Orchestra. Eugene Ormandy, conductor. Columbia M-MM-677. 3—12" records. \$4.00.

SYMPHONY No. 5 IN E MINOR. Boston Symphony Orchestra. Serge Koussevitzky, conductor. Victor M-DM-1057. 6—12" records. \$6.85.

SYMPHONY No. 6 IN B MINOR ("Pathétique"). Hollywood Bowl Symphony Orchestra. Leopold Stokowski, conductor. Victor M-DM-1105. 6—12" records. \$6.85.

TCHAIKOVSKY: HIS STORY AND HIS MUSIC. Floyd Mack, narrator. Vox Symphony Orchestra. Max Goberman, conductor. Vox 257. 3—10" records. \$3.74.

TCHAIKOVSKY'S OPERAS. Bolshoi Theater Orchestra, with soloists. Recorded in the USSR. Disc De-Luxe 752 or 752S. 3—12" records. \$7.25 and \$4.10, respectively.

Contents: Introduction and Duet; Trio, Act 2, Scene 2; Dialogue, Act 3, all from "Eugene Onegin." Yelletsky's Aria from "Pique Dame." Iolanthe's aria and King Rene's aria from "Iolanthe."

TCHAIKOVSKY'S WALTZES. Philharmonic Orchestra of Los Angeles. Alfred Wallenstein, conductor. Decca A-483. 3—12" records. \$3.85.

Contents: The Sleeping Beauty Waltz; Swan Lake Waltz; Waltz of the Flowers; all from "Nutcracker Suite"; Waltz from "Eugene Onegin"; Waltz from "Serenade for Strings."; Waltz from Symphony No. 5.

TETRAZZINI, LUISA—soprano

See: MOZART. Marriage of Figaro. Voi che sapete.

THEBOM, BLANCHE—mezzo-soprano

See: WAGNER. Götterdämmerung. Erzählung.

THERRIEN, JEANNE—pianist

PIANO Moods. Pilotone 126. 4—10" records. \$4.50.

Contents: Malagueña, by Lecuona; Prelude in G minor, by Rachmaninoff; Prelude in A major, by Chopin; Prelude in D minor, by Chopin; Maid with the Flaxen Hair, by Debussy; Sonata in C major, by Scarlatti; Waltz in C-sharp minor, by Chopin; Golliwog's Cake Walk, by Debussy; Nocturne, by Grieg; Valse oubliée, by Liszt.

THIBAULT, CONRAD—baritone

ROUSTABOUT SONGS, Ohio River Valley Songs collected by Mary Wheeler, arranged by W. J. Reddick. Lehman Engel, conductor. Decca A-451. 3—10" records. \$3.00.

Contents: Alberta, Let Yo' Hair Hang Low; Cap'n Jim Reese Said; John Gilbert; Ohio River, She's So Deep an' Wide; I'm Wukkin' My Way Back Home; Ain't Got No Place to Lay My Haid; The Hanging of Devil Winston.

See also: SINGER. Patrick Henry and the Frigate's Keel.

THOMAS, AMBROISE (1811-1896)

HAMLET. Chanson bachique. Robert Merrill, baritone. RCA Victor Orchestra. Jean Paul Morel, conductor. Victor 11-9291. 1—12" record. \$1.00.

Reverse side: Massenet, Jules. Hérodiade. Vision fugitive. Robert Merrill, baritone. RCA Victor Orchestra. Jean Paul Morel, conductor.

MIGNON. Io son Titania. Luisa Tetrazzini, soprano, with orchestra. (Recorded in London, 1908.) Victor Heritage Series 15-1001. 1—12" record. \$3.50.

Reverse side: Mozart, Wolfgang Amadeus. Marriage of Figaro. Voi che sapete. Luisa Tetrazzini, soprano, with orchestra. (Recorded in London, 1908.)

THOMPSON, HUGH—baritone

See: LEONCAVALLO and others. Opera Favorites.

THOMSON, VIRGIL (1896-)

THE PLOW THAT BROKE THE PLAINS. Hollywood Bowl Orchestra. Leopold Stokowski, conductor. Victor M-DM-1116. 2—12" records. \$2.85.

THORBERG, KERSTIN—mezzo-soprano

See: MENDELSSOHN. Herbstlied, and Sonntagsmorgen. MENDELSSOHN. Ich wollt' meine Liebe.

TIOMKIN, DIMITRI

DUEL IN THE SUN SUITE. Boston Pops Orchestra. Arthur Fiedler, conductor. Victor M-IDM-1083. 4—10" records. \$4.00.

TOCH, ERNST (1887-)

ETUDE ALLEGRO. See: **GIMPEL.**
Etudes.

TOSCANINI, ARTURO—conductor

See: **BACH.** Air from Suite No.
3 in D major.

MOZART. Symphony No. 41
in C major, K. 551.

WAGNER. Meistersinger.
Prelude.

TOTENBERG, ROMAN—violinist

See: **BACH.** Concerto in A minor
for Violin and Orchestra.

MOZART. Trio in C major,
K. 548.

TOUREL, JENNIE—mezzo-soprano

See: **RACHIMANINOFF.** Songs of
Rachmaninoff.

TRAUBEL, HELEN—soprano

AMERICAN SONGS. With male
chorus and orchestra. Charles
O'Connell, conductor, Columbia
M-639. 4-12" records. \$4.85.

Contents: Home Sweet Home, by
Bishop; Long, Long Ago, by Bayly;
All the Things You Are, by Kern;
Oh, What a Beautiful Morning, by
Rodgers; Old Folks at Home, by Foster;
Carry Me Back to Old Virginny,
by Bland; I Love You Truly, by
Bland; A Perfect Day, by Bond.

ITALIAN OPERATIC ARIAS. With
orchestra. Charles O'Connell,
conductor. Columbia M-MM-
675. 3-12" records. \$4.00.

Contents: Ritorna vincitor, from
"Aida," by Verdi; Vissi d'arte, from
"Tosca," by Puccini; Or sai che
l'onore, from "Don Giovanni," by

Mozart; Ave Maria, from "Otello," by
Verdi; Suicidio, from "La Gioconda,"
by Ponchielli; Voi lo sapete, from
"Cavalleria Rusticana," by Mascagni.

See also: **BRÄHMS.** Cradle Song.

TRIPP, PAUL—narrator

See: **HAUFRECHT.** The Story of
Ferdinand.

KLEINSINGER. Jack and
Homer (the Horse).

VALKENIER, WILLEM—French horn

See: **MOZART.** Rondo, K. 371.
POULENC. Sonata.

VAN WEY, ADELAIDE—folk singer

CREOLE SONGS. Disc 629. 3-10"
records. \$3.00.

Compere Lapin; Watermelon; Tan
'Siro E Dou; Charcoal; Aine, De,
Trois, Caroline; Shrimpy; La Maison
Denise; Chimney Sweep; Salangadou;
Cher Mo L'Aime Toi; Devil Crab;
Papa Va Peche; Go Way Cat; Blue-
berries; Morceau Piment; Sweet
Oranges; Aurore Pradere.

VECSEY, FRANZ VON (1893-1935)

CAPRICE No. 1 ("Le Vent"). See:
RICCI. Encores.

**VERACINI, FRANCESCO MARIA (1690-
1750)**

MENUETTO and **GAVOTTA.** See:
RICCI. Encores.

VERDI, GIUSEPPE (1813-1901)

AÏDA. O cieli azzuri. Celestina
Boninsegna, soprano, with or-
chestra. (Recorded in Milan,
1906.) Victor Heritage Series 15-
1006. 1-12" record. \$3.50.

Reverse side: Verdi. Masked Ball. Ma dall' arido stelo divulsa. Celestina Boninsegna, soprano, with orchestra. (Recorded in Milan, 1906.)

AIDA. Ritorna vincitor. See: **TRAUBEL.** Italian Operatic Arias. See also: **WAGNER** and others. Treasury of Grand Opera.

MASKED BALL. Eri tu. Leonard Warren, baritone. RCA Victor Orchestra. Frieder Weissmann, conductor. Victor 11-9292. 1—12" record. \$1.00.

Reverse side: Verdi. Otello. Credo in uno dio crudel. Leonard Warren, baritone. RCA Victor Orchestra. Frieder Weissmann, conductor.

MASKED BALL. Ma dall' arido stelo divulsa. See above: *Aida*. O cieli azzuri.

MASKED BALL. Ma se m'e forza perder ti. Jan Peerce, tenor, with RCA Victor Orchestra. Frieder Weissmann, conductor. Victor 11-9295. 1—12" record. \$1.00.

OTELLO. Ave Maria. Frances Alda, soprano, with orchestra. (Recorded Jan. 25, 1910.) Victor Heritage Series 15-1000. 1—12" record. \$3.50.

Reverse side: Verdi. Otello. Willow Song. Frances Alda, soprano, with orchestra. (Recorded Jan. 25, 1910.)

OTELLO. Ave Maria. See: **TRAUBEL.** Italian Operatic Arias.

OTELLO. Credo in un dio crudel. See above: *MASKED BALL*. Eri tu.

OTELLO. Willow Song. See above: *Otello*. Ave Maria.

RIGOLETTO. Cortigiani, vil razza dannata. Leonard Warren, baritone, with RCA Victor Orchestra. Frieder Weissmann, conductor. Victor 11-9413. 1—12" record. \$1.00.

Reverse side: Verdi. Rigoletto. Parisi. Leonard Warren, baritone, with RCA Victor Orchestra. Frieder Weissmann, conductor.

RIGOLETTO. La donna è mobile. See: **LEONCAVALLO** and others. Opera Favorites.

RIGOLETTO. Pari siamo. See above: *Rigoletto*. Cortigiani, vil razza dannata.

SIMON BOCCANEGRÀ. Il lacerato spirito. See: **PONS** and others. A Night in Carnegie Hall.

TRAVIATA. Ah, fors è lui. See: **PONS**. Paris.

TRAVIATA. Parigi o cara. Lucrezia Bori, soprano, and John McCormack, tenor. (Recorded April 8, 1914.) Victor Heritage Series 15-1009. 1—12" record. \$3.50.

Reverse side: Puccini, Giacomo. Bohème. Ah, Mimi, tu più non torni. John McCormack, tenor. G. Mario Sammarco, baritone. (Recorded March 23, 1910.)

TRAVIATA. Parisian Waltz. See: **VERDI** and others. Familiar Waltzes from Favorite Operas.

TRAVIATA. Selections, Act I. Licia Albanese, soprano, with RCA Victor Orchestra. Frieder Weissmann, conductor. Victor 11-9331. 1—12" record. \$1.00.

Contents: Ah, fors è lui, and Sempre libera.

TRAVIATA. *Un dì felice.* See: **WAGNER** and others. Treasury of Grand Opera.

TROVATORE. Anvil Chorus. RCA Victor Chorale. Robert Shaw, conductor. Victor 11-9294. 1—12" record. \$1.00.

Reverse side: Wagner, Richard. *Lohengrin.* Bridal Chorus. RCA Victor Chorale. Robert Shaw, conductor.

Two FOSCARI. *O vecchio cor che batti.* Pasquale Amato, baritone, with orchestra. (Recorded April 14, 1913.) Victor Heritage Series 15-1005. 1—12" record. \$3.50.

Reverse side: Franchetti, Alberto. *Germania.* Ferito prigionier. Pasquale Amato, baritone, with orchestra. (Recorded April 18, 1913.)

VERDI, GIUSEPPE, and others

FAMILIAR WALTZES FROM FAVORITE OPERAS. Cincinnati Summer Opera Orchestra. Fausto Cleva, conductor. Decca A-491. 3—10" records. \$3.00.

Contents: Parisian Waltz, from "La Traviata," by Verdi; Elite Waltz, from "Fedora," by Giordano; Waltz, from "Faust," by Gounod; Peasant Waltz, from "Mefistofele," by Boïto; Doll Waltz, from "Tales of Hoffmann," by Offenbach; Juliet's Waltz Song, from "Romeo and Juliet," by Gounod.

VICKLAND, FLORENCE—soprano

See: **BRAHMS.** Liebeslieder Wälzer.

VILLARINO, JERÓNIMO—flamenco singer and guitarist

FLAMENCO MUSIC. Musicraft 59. 4—10" records. \$3.50.

Contents: *La Canastera, Fandanguillo, Rocio, Zamba mora, Ay mari cru, Medias granadinas, Herencia gitana, Soleares con rosa.*

VINAY, RAMÓN—tenor

See: **BIZET.** Carmen Excerpts.

VIVALDI, ANTONIO (1675-1741)

CONCERTO FOR VIOLIN IN A MAJOR. Robert Quick, violinist, with Manuel and Williamson Harpsichord Ensemble. Musicraft 48. 2—12" records. \$2.50.

Also included: Vivaldi. *Pastorale in A major.* Robert Quick, violinist. Manuel and Williamson Harpsichord Ensemble.

PASTORALE IN A MAJOR. See above.

VOTIPKA, THELMA—soprano

See: **BIZET.** Carmen Excerpts.

VOX CHAMBER ORCHESTRA

See: **MOZART.** Minuets, K. 176. **MOZART.** Salzburg Serenades.

MOZART. Symphony No. 20 in D major, K. 133.

PURCELL. Abdelazer Suite.

VOX SYMPHONY ORCHESTRA

See: **BEETHOVEN.** Beethoven: His Story and His Music.

CHOPIN. Chopin: His Story and His Music.

MOZART. Mozart: His Story and His Music.

SCHUBERT. Schubert: His Story and His Music.

TCHAIKOVSKY. Tchaikovsky: His Story and His Music.

VRONSKY, VITYA, and BABIN, VICTOR
—duo-pianists

See: **BRAHMS.** Waltzes, Op. 39.
MOZART. Concerto in E-flat
major for Two Pianos
and Orchestra, K. 365.

WAGNER, RICHARD (1813-1883)

GÖTTERDÄMMERUNG. Erzählung.
Blanche Thebom, mezzo-so-
prano, with RCA Victor Sym-
phony Orchestra. Frieder Weiss-
mann, conductor. Victor 11-
9296. 1—12" record. \$1.00.

LOHENGRIN. Bridal Chorus.
Chauncey Haines, organist. Co-
Art 5057. 1—10" record. 75
cents.

Reverse side: Mendelssohn, Felix. A
Midsummer Night's Dream. Wedding
March. Chauncey Haines, organist.

LOHENGRIN. Bridal Chorus. Fred
Feibel, organist. Columbia 7528-
M. 1—12" record. \$1.00.

Reverse side: Mendelssohn, Felix. A
Midsummer Night's Dream. Wed-
ding March. Fred Feibel, organist.

LOHENGRIN. Bridal Chorus. RCA
Victor Chorale. Robert Shaw,
conductor. Victor 11-9294. 1—
12" record. \$1.00.

Reverse side: Verdi, Giuseppe. Tro-
vatore. Anvil Chorus. RCA Victor
Chorale. Robert Shaw, conductor.

MEISTERSINGER. Prelude. NBC
Symphony Orchestra. Arturo
Toscanini, conductor. Victor 11-
9385. 1—12" record. \$1.00.

MEISTERSINGER. Two Mono-
logues. Herbert Janssen, baritone,
with Metropolitan Opera Or-

chestra. Paul Breisach, conduc-
tor. Columbia X-MX-269. 2—12"
records. \$2.85.

Contents: Fliedermonolog; Wahn-
monolog.

SIEGFRIED. Forest Murmurs.
Hollywood Bowl Symphony
Orchestra. Leopold Stokowski,
conductor. Victor 11-9418. 1—
12" record. \$1.00.

TANNHÄUSER. Evening Star. See:
LEONCAVALLO and others. Opera
Favorites.

TRISTAN UND ISOLDE. Love Music
(Arr. Franz Waxman). See:
STERN. Violin Selections from
"Humoresque."

WAGNER, RICHARD, and others

TREASURY OF GRAND OPERA. Vic-
tor M-1074. 4—12" records.
\$4.85.

Contents: Prelude to "Lohengrin," by
Wagner (NBC Symphony Orchestra,
Arturo Toscanini, conductor). Pro-
logue to "Pagliacci," by Leoncavallo
(Leonard Warren, baritone, with
RCA Victor Orchestra, Frieder
Weissmann, conductor). Ritorna vin-
citor from "Aïda," by Verdi (Zinka
Milanov, soprano, with RCA Victor
Orchestra, Frieder Weissmann,
conductor). Soldiers' Chorus from
"Faust," by Gounod (RCA Victor
Chorale, Robert Shaw, conductor).
Habanera from "Carmen," by Bizet
(Gladys Swarthout, mezzo-soprano,
with RCA Victor Orchestra and Cho-
rus, Erich Leinsdorf, conductor). Un
di felice from "La Traviata," by Verdi
(Licia Albanese, soprano, and Jan
Peerce, tenor, with RCA Victor Or-
chestra, Frieder Weissmann, conduc-
tor). Il mio tesoro from "Don Gio-
vanni," by Mozart (James Melton,

tenor, with RCA Victor Orchestra, Paul Breisach, conductor).

WALDTEUFEL, EMIL (1837-1915)

SKATERS' WALTZ, and SEMPER FIDELIS MARCH by John Philip Sousa. Carnegie Pops Orchestra. David Broekman, conductor. Columbia 71957-10. 1-12" record. \$1.00.

Reverse side: Arkansas Traveler (Old Fiddler's Breakdown), arr. Guion and Schmid. Carnegie Pops Orchestra. David Broekman, conductor.

WALKER, NORMAN—basso

See: HANDEL. Messiah.

WALLENSTEIN, ALFRED—conductor

See: DÖHNÁNYI. Suite in F-sharp minor.

RACHMANINOFF. Concerto No. 2 in C minor.

TCHAIKOVSKY. Tchaikovsky Waltzes.

WALTER, BRUNO—conductor

See: BEETHOVEN. Symphony No. 6 in F major.

MOZART. Operatic Arias.

SCHUBERT. Symphony No. 9 in C major.

WANN, LOIS—oboist

See: BEETHOVEN. Variations on a Theme by Mozart.

WARNER, FRANK—folk-singer

HUDSON VALLEY SONGS. With Bess Lomax, Peter Seeger, Butch Hawes. Disc 614. 3 · 10" records. \$3.00.

Contents: Blue Mountain Lake; Tom Moore in the Days of '49; British Soldier; Montcalm and Wolfe; Bonny Bay o' Biscay-O; A Trip on the Erie.

WARREN, LEONARD—baritone

See: VERDI. Masked Ball. Eri tu. VERDI. Rigoletto. Cortigiani, vil razza dannata.

WAGNER and others. Treasury of Grand Opera.

WAXMAN, FRANZ—conductor-arranger

See: STERN. Violin Selections from "Humoresque."

WEILL, KURT (1900-)

STREET SCENE—EXCERPTS. Anne Jeffreys, Polyna Stoska, sopranos, Brian Sullivan, tenor, and other members of original company, with orchestra. Maurice Abravanel, conductor. Columbia MM-683. 6-12" records. \$7.00.

Contents: Ain't It Awful, the Heat; I Got a Marble and a Star; Gossip; When a Woman Has a Baby; Somehow I Could Never Believe; Wrapped in a Ribbon and Tied in a Bow; Lonely House; Wouldn't You Like To Be on Broadway; Children's Game; A Boy Like You, We'll Go Away Together; The Woman Who Lived Up There; Lullaby; I Loved Her, Too; Farewell Duet.

WEINBERGER, JAROMÍR (1896-)

SCHWANDA. Polka and Fugue. Philadelphia Orchestra. Eugene Ormandy, conductor. Columbia 12372-10. 1-12" record. \$1.00.

WEINRICH, CARL—organist

EARLY ORGAN MUSIC. Musicraft 9. 4-12" records. \$4.50.

Contents: Selections by Landino, Froberger, Hofhaimer, Sicher, Cabezón, Couperin, Byrd, Sweelinck, Titelouze, Pachelbel, and Buxtehude.

See also: BACH. Chorale Preludes.

BACH. Passacaglia in C minor.

BACH. Toccatas and Fugues, Volumes 1 and 2.

BACH. Trio Sonatas for Organ, Nos. 5 and 6.

BUXTENHUEDE. Organ Music.

WEISSMANN, FRIEDER—conductor

See: BELLINI. Norma. Casta Diva.

MEYERBEER. L'Africaine. O Paradiso.

OFFENBACH. Tales of Hoffmann. Barcarolle.

PUCCINI. Highlights from "Madama Butterfly."

VERDI. Masked Ball. Ma sc'me forza perder ti.

VERDI. Traviata. Selections from Act I.

WAGNER. Götterdämmerung. Erzählung.

WAGNER and others. Treasury of Grand Opera.

WELDON, GEORGE—conductor

See: RACHMANINOFF. Concerto No. 3 in D minor for Piano and Orchestra.

WELLES, ORSON—actor

See: HERRMANN. The Happy Prince.

WESTON, PAUL—conductor

See: HERBERT. Songs by Victor Herbert.

WHITE, JOSH—folk singer

BALLADS AND BLUES. Decca A-447. 4-10" records. \$3.75.

Contents: The Lass with the Delicate Air, I Gave My Love a Cherry (The Riddle Song); Evil Hearted Man; Nobody Knows You When You Are Down and Out; Frankie and Johnny; John Henry; Sometime; Strange Fruit.

STRANGE FRUIT. Keynote. 3-10" records. \$3.00.

Contents: Strange Fruit; John Henry; House of the Rising Sun; Evil Hearted Man; Riddle Song; Watcha' Goin' to Do?

WOMEN BLUES. Disc 661. 2-12" records. \$3.50.

Contents: Dupree; Mean Mistreatin' Woman; Baby, Baby; Miss Otis Regrets.

WHITTEMORE, ARTHUR, and LOWE, JACK—duo-pianists

See: LISZT. Liebestraum.

RACHMANINOFF. Concerto Themes.

WIENIAWSKI, HENRI (1835-1880)

CAPRICE IN A MINOR. See: FRANCESCATTI. A Violin Recital.

STACCATO STUDY. See: RICCI. Encores.

WILD, EARL—pianist

See: CHOPIN. Chopin's Piano Music.

GERSHWIN. Rhapsody in Blue.

WILDER, ALEC (1907-)

HERMAN ERMINIE IN RABBIT TOWN. John Garfield, narrator, with orchestra. Mercury MMP-AA1. 3—10" records. \$3.00.

THE MUSIC OF ALEC WILDER. Columbia String Orchestra. Frank Sinatra, conductor. Mitchell Miller, oboist and English horn, Julius Baker, flutist, Harold Goltzer, bassoonist. Columbia M-637. 3—12" records. \$3.85.

Contents: Air for Oboe; Air for Bassoon; Air for Flute; Air for English Horn. Slow Dance; Theme and Variations, for octet and harpsichord.

WILLIAMS, CAMILLA—soprano

See: GERSHWIN. Rhapsody in Blue, and Summertime.

WILSON, RICHARD—tenor

TRADITION II. HYMNS AND SACRED MUSIC. Musicraft 70. 3—10" records. \$3.00.

Contents: Onward, Christian Soldiers; Now the Day Is Over; Nearer My God to Thee; Rock of Ages; Abide with Me; The Lost Chord.

WOLCOTT, CHARLES—conductor

See: PROKOFIEV. Peter and the Wolf (abridged version).

WOLF, HUGO (1860-1903)

Hugo Wolf's Songs. Paul Matthen, baritone. Bertha Melnik, at

the piano. Hargail HN-800. 2—10" records. \$2.50.

Contents: Benedikt die Selige Mutter; Der Jäger; Frage und Antwort; Jägerlied; Fussreise.

SONGS BY HUGO WOLF. Grete Stueckgold, soprano. Paul Meyer, at the piano. Volume 2. Birch. 3—12" records. \$6.50.

Contents: The Meeting; Blessed Are the Blind; Look Here, My Lads; The Gypsy; My Lover Sings in the Bright Moon; Lift Up Thy Fair Hair; Insatiable Love; None but the Lonely Heart; Many Chasms Engulf My Love's Cottage; Lullaby; To an Aeolian Harp; Agnes; You Think to Catch Me with but a Thread.

YOUNG, VICTOR (1889-)

THE PIED PIPER OF HAMELIN. Ingrid Bergman, narrator, with orchestra directed by Victor Young. Decca DA-450. 2—10" records. \$2.50.

See also: HERRMANN. The Happy Prince.

ZAYDE, JASCHA—conductor

See: BEETHOVEN. Beethoven for Young People.

ZIMBLER, JOSEF—cellist

See: MOZART. Adagio and Rondo, K. 617.

Awards

LIKE THE preceding appendices of this Yearbook, the listing that follows is restricted to the chronological period from September 1946 to May 1947, inclusive. The awards and similar honors are listed alphabetically under their titles. Whenever possible, the purposes of the awards and the donors are mentioned in addition to the names of the winners and the nature of the prizes.

AMERICAN ACADEMY AND NATIONAL INSTITUTE OF ARTS AND LETTERS: Annual grants to encourage future and recognize past achievement among young artists. \$1,000 each. Awarded in music to Alexei Haieff, Ulysses Kay, and Normand Lockwood, composers. (Similar grants to six writers and to six artists.)

AMERICAN ACADEMY AND NATIONAL INSTITUTE OF ARTS AND LETTERS: Special Award of Merit for Distinguished Achievement to "an eminent foreign artist, composer or writer living in America." \$1,000. Awarded to Arnold Schoenberg, composer.

AMERICAN ARTISTS AWARD: given by the Brooklyn Institute of Arts and Sciences for the most notable recital in its annual series of ten concerts by American artists. \$200 and an appearance in the Institute's Major Concert Series of the following season. Awarded to Leonard Eisner, pianist. (Honorable mention to Shura Dvorine, pianist.)

AMERICAN DESIGN AWARDS: presented by Lord & Taylor, New York City, to leaders in cultural arts for "contributions to widening the understanding and appreciation in America for art in varied forms." Four awards of \$1,000 in music, motion pictures, modern art, and dance. Music award to Bernard Herrmann. (Motion pictures, Louis de Rochement; modern art, Alfred H. Barr, Jr.; dance, Agnes de Mille.)

ANTHEM CONTEST: held biennially by the American Guild of Organists, for the best anthem submitted by residents of United States or

Canada on any English text. \$100 prize donated by H. W. Gray Co., Inc. Awarded to Edward J. Pendleton for the anthem, "Come Ye Blessed."

ATWATER KENT AUDITIONS: sponsored by Atwater Kent Foundation, Inc., "to discover and bring to light unknown singers of marked ability and to reward them with prizes for further development of their talent."

In autumn, 1946, eight cash prizes in parallel contests for non-professional young men and women between 18 and 28 awarded as follows: First place and \$2,000 each to Vera Jean Vary, soprano, of Glendale, Calif., and Ralph Isbell, basso, of Santa Monica, Calif. Second place and \$1,500 each to Patricia Winter, soprano, of Glendale, Calif., and Edward Stambaugh, tenor, of Santa Monica, Calif. Third place and \$1,000 each to Betty Campbell Pearson, soprano, of Los Angeles, Calif., and Dan Carmichael, baritone, of Van Nuys, Calif. Fourth place and \$500 each to Darlene Frieze, soprano, of Huntington Park, Calif., and Leonard Morgenthaler, baritone, of Culver City, Calif.

In spring, 1947, eight cash prizes in parallel contests awarded as follows: First place and \$2,000 each to Ligia Armijo, soprano, of Los Angeles, Calif., and Theodore Uppman, baritone, of Palo Alto, Calif. Second place and \$1,750 each to Bernice Peterson, soprano, of Los Angeles, Calif., and Alexander Serbaroli, basso, of North Hollywood, Calif. Third place and \$1,500 each to Katherine Hilgenberg, contralto, of Maywood, Calif., and James Chapman, baritone, of Los Angeles, Calif. Fourth place and \$1,250 each to Jeanne Determann, soprano, of Mar Vista, Calif., and Ferdinand Hilt, baritone, of Los Angeles, Calif. Fifth place and \$1,000 each to Dorothy Montague, soprano, of Los Angeles, Calif., and Kenneth Seim, basso, of Los Angeles, Calif.

AUDUBON ARTISTS AWARD: given by Audubon Artists, painters and sculptors group of New York, for "meritorious achievement" in music. Portrait of winner to be painted by member of sponsoring society. Awarded to Leonard Bernstein, conductor-composer-pianist. (Similar award given to James F. Byrnes, former Secretary of State, in statesmanship; John Hersey, in literature; Mary Margaret McBride, in radio; Dr. Harlow Shapley, in science; and Helen Hayes, in the theater.)

FRANK HUNTINGTON BEEBE FUND FOR MUSICIANS: scholarship awards for study abroad. Awarded in composition, to Sarah Cunningham, of Cambridge, Mass., student at Radcliffe College. In piano, to Carolyn Norris Elder, of Fayette, Idaho, student at University of Idaho;

and Rita La Plante, of New York, student at New England Conservatory of Music. In 'cello, to Madeleine Foley, of New York, student at Juilliard Graduate School; and Leigh Elder, of La Crosse, Wis., student at New England Conservatory of Music.

DAVID BISPHAM MEDAL: awarded by the American Opera Society of Chicago, Ill. Awarded to Ernst Bacon, director of the School of Music, Syracuse University, for his opera, *A Tree on the Plains*.

ANNA BOBITT-GARDNER CONTEST: for orchestral works by Negro Composers, "to discover and encourage orchestral composition by Negro musicians." \$50 and performance by Boston Pops Orchestra in Symphony Hall, Boston, on "Negro-American Night." Awarded to Ulysses Kay, for *Danse Calinda*, ballet based on Creole life in New Orleans.

BOSTON SYMPHONY ORCHESTRA MERIT AWARD: \$859. Awarded to Aaron Copland, composer, for his Symphony No. 3.

LILI BOULANGER MEMORIAL AWARD FOR 1947: "to help finance worthy young composers for a year of work and study." Awarded to Paul Desmarais, student at Harvard University.

BROADCAST MUSIC INC. CONTEST: for American Composers' Alliance members, "to encourage serious American music." Class A, for orchestral works of twelve to twenty-five minutes playing time: first prize of \$700 to Ulysses Kay, for Suite for Orchestra; second prize of \$500 to Godfrey Turner for *Gregorian Overture*. Class B, for orchestral works of four to twelve minutes playing time: first prize of \$500 to Irving Schlein, for Dance Overture; second prize of \$300 to Ellis B. Kohs, for *Legend* for Oboe and Strings. All four prizes include publication contracts and guarantee of public performance.

CHAPEL CHOIR ANTHEM COMPETITION: sponsored by Capital University, Columbus, Ohio, "to encourage American composers to write church music, to develop good American church music and to discover new composers." For best sacred *a cappella* choral work suitable for average small church choir. Prize includes publication royalty contract with Carl Fischer, Inc., and public performance at annual choir festival of University. Awarded to Ellen Jane Lorenz (Mrs. J. B. Porter) of Dayton, Ohio, and to Haydn Morgan of Ypsilanti, Mich.

CHICAGO SINGING TEACHERS' GUILD ANNUAL PRIZE SONG COMPETITION: presented by W. W. Kimball Co. of Chicago, Ill., "to stimulate composition of new and worthwhile works by American song writers." \$100 and publication contract with Carl Fischer, Inc.

Awarded to Merle Kirkman, of Chicago, for "Deep Wet Moss," for solo voice, poem by Lew Sarett.

COLEMAN CONCERT COMPETITION: sponsored by the Coleman Chamber Music Association, Pasadena, Calif., "to stimulate interest in and performance of chamber music by young instrumentalists." First award in senior group (20 to 30 years), \$100 and participation in public concert, to the Howard Trio (June Howard, violin; Phyllis Ross, 'cello, Mary Kaplanian, piano). Awards of Merit in senior group, \$50 each and participation in public concert, to Whittier College String Quartet (Marjorie Lewis, first violin; Carolyn Burns, second violin; LuRuth Anderson, viola; Catherine Mills, 'cello) and Wind Instrument Quintet (Edmund Chassman, clarinet; Gordon Schoneberg, oboe; Arthur Hoberman, flute; Charles Graver, bassoon; Gale Robinson, horn). Honorable mention in junior group (under 15 years), participation in public concert, to Hildinger Trio (James Hildinger, violin; Marie Manahan, 'cello; Lee Weston Dudley, piano). No award given this year in intermediate group (15 to 20 years) or in junior group (up to 15 years).

COLEMAN-Ross ANNUAL COMPETITION: for composition for oboe and string orchestra. \$200, publication contract, and five public performances. Awarded to John Klenner, of Huntington, N.Y., for *Allegro and Air*. Honorable mention to Albert Tepper, of Boston, for *Concertino*.

COMPOSERS PRESS, INC., ANNUAL PUBLICATION AWARDS: for song, choral anthem, and quintet. \$100 and royalty contract. Awarded to Robert Whitney, supervisor of music for public schools, Glens Falls, N.Y., for *Adagio and Fugue* for flute, B-flat clarinet, violin, viola and 'cello. Royalty contracts to Clair Leonard, Vassar College music faculty, for *Té Deum*, for mixed chorus with organ accompaniment; and to Mary Alice Lippincott, of Doylestown, Pa., for "The Piper," a song.

DEBUSSY PRIZE FOR PIANISTS: conducted by E. Robert Schmitz School of Piano, San Francisco, Calif. First prize of \$1,000, donated by Mrs. Eleanor Pflugfelder, of Long Island, N.Y., awarded to Menahem Pressler, of Tel Aviv, Palestine. Second prize of \$250, given by the Schmitz School, to Olga Barabini, of New York.

DETROIT GRAND OPERA ASSOCIATION SCHOLARSHIP AWARD FOR SINGERS: given by a Detroit opera enthusiast. \$2,000. Awarded to Suzanne Derderian, of Detroit, student at University of Michigan.

ALICE M. DULSON FUND AWARD: presented annually at Columbia University to an American conductor for distinguished service to

American music. \$1,000. Awarded to Alfred Wallenstein, musical director of Los Angeles Philharmonic Orchestra.

ALICE M. DITSON FUND COMMISSIONS: \$1,000, for a symphony, to Wallingford Riegger; \$1,000, for an opera, to Ernst Bacon (also \$500 for a librettist to be selected by composer).

GAINSBOROUGH MUSIC FOUNDATION: competition "to discover and aid persons of outstanding talent in furthering professional careers in serious music." Cost-free début concerts, probably in San Francisco, awarded to Agnes Nichaus-Bowman, pianist, of Los Angeles, Calif., and to John Manken, pianist, of Venice, Calif. \$500 each to assist in continued musical education awarded to Theodore Uppman, baritone, of Palo Alto, Calif., and to Esther Lee Kaplan, pianist, of Los Angeles, Calif. \$300 for continued musical education awarded to Katherine Ricc, 'cellist, of Berkeley, Calif.

ANNE M. GANNETT FUND SCHOLARSHIP: administered by National Federation of Music Clubs, for talented ex-service men or women contemplating professional musical careers. Awarded to David Laurent, baritone, student at Brown University.

GEORGE GERSHWIN MEMORIAL AWARD: sponsored by Hollywood Bowl Association. \$1,000 and performance in Hollywood Bowl on Gershwin memorial program: Awarded to Nick Bolin, of Los Angeles, for *California Sketches*.

GEORGE GERSHWIN MEMORIAL CONTEST: sponsored annually by Victory Lodge of B'nai B'rith "to promote tolerance through music." \$1,000 plus publication royalties and initial performance by New York City Symphony Orchestra, Leonard Bernstein conducting. Awarded jointly to Ulysses Kay, for *A Short Overture*, and to Earl George, for *Introduction and Allegro*.

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION FELLOWSHIPS: awarded to fourteen musicians among total of 122 scholars and artists. \$2,500 each. For musical composition, awarded to Samuel Barber, Edward T. Cone, Ross Lee Finney, Gian-Carlo Menotti, Jerome Moross, Alex North, Harold S. Shapero, and Louise Talma. For music history, awarded to Dr. Dragan Flamenac, musicologist, for preparation of an edition of collected works of Johannes Ockeghem, 15th-century Flemish composer; to Dr. Walter Howard Rubsamen of University of California at Los Angeles, for study of 18th-century ballad operas in England and the United States; to Elaine Lambert Lewis, for book of New York City folk songs; to Dr. Helen Margaret Hewitt, of North Texas State College, for studies of secular choral music of Italy in late 15th-century; to Dr. George Herzog,

of Columbia University Anthropology department, for book on music in primitive cultures. For a non-musical study (on American painter Michael Harnett), awarded to Alfred Victor Frankenstein, music and art critic of the San Francisco *Chronicle*.

HENRY HADLEY GOLD MEDAL AWARD: sponsored by National Association of American Composers and Conductors. Awarded to Pierre Monteux, conductor of San Francisco Symphony Orchestra, as "friend and protagonist of the best in American music." Also special citations to Izler Solomon, conductor of Columbus (Ohio) Philharmonic Orchestra for his interpretations of American music; to Bernard Herrmann, CBS conductor, for his use of American works on CBS programs; and to Rose Bampton, Metropolitan Opera soprano, for "continuous progress in American vocal art."

INDIANA YOUNG INSTRUMENTALISTS CONTEST: appearance with Indianapolis Symphony Orchestra. Awarded to Easley R. Blackwood, pianist, and Barbara Bailey, contralto.

INTER-AMERICAN CHOPIN PIANO CONTEST: sponsored biennially by DePaul University of Chicago, Ill. \$1,000 plus appearance with major symphony orchestra and radio engagements. To Shirley Ef-fenbach, of Washington, D.C. Second prize of \$500 awarded jointly to Robert McDowell, of Chicago, and Agnes Bowman, of New York City.

JUILLIARD MUSICAL FOUNDATION COMMISSIONS: for works for concert hall and teaching purposes, "to augment repertoire, to encourage production of new music, and to provide teachers with a larger and more rewarding catalog of student pieces." Awarded to Ernest Bloch, for short work for solo instrument and orchestra; to Burrill Phillips, for full-length opera; to Douglas Moore, for chamber-music work; to Bernard Rogers, for short orchestral work; to Darius Mil-haud, for elementary group of piano pieces; to Alvin Etler, for intermediate group of piano pieces; to Alexei Haieff, for advanced group of piano pieces.

EDGAR STEINMAN KELLY JUNIOR SCHOLARSHIP: administered by National Federation of Music Clubs, for American-born musicians under 15 years of age. \$250 tuition for three successive years. Awarded to Robert Menga, of Foxboro, Mass.

KOSSOVSZKY MUSIC FOUNDATION COMMISSION: for a new opera, to Marc Blitzstein.

LAGUARDIA COMPETITION: established by former Mayor Fiorello H. LaGuardia for children in New York elementary public and paro-

chial schools. \$400 scholarships in music. Awarded to Thomas Staples, Rosemary Bombay, Johnson Hammond, Curtis Davis, of Manhattan; Arlene Rosen, Frances Buchbinder, Louis Amadio, of the Bronx; Laura Rodriguez, James Lindgren, Ida Giamuso, Lorna Silberg, of Brooklyn; Nicholas Ferrara, Mary Pangalos, Joseph Sulin, of Queens.

PAUL LAVALLE AWARD: administered by National Federation of Music Clubs for piano, violin, or vocal students. \$1,500 scholarship (\$500 annually for three years of study) and an appearance in a national broadcast. Awarded to Donald Grimin, basso, of Chicago, Ill. Honorable mention to Adele Addison, soprano, of Springfield, Mass., and to A. L. Gillespie, pianist, of Dallas, Tex.

LEAGUE OF COMPOSERS COMMISSION: given by Edward B. Marks Publishing Company for a work for violin and piano. Awarded to Wallingford Riegger.

EDGAR M. LEVENTRITT FOUNDATION COMPETITION: "to select outstanding young artist" of 17 to 25 years to appear with New York Philharmonic-Symphony Orchestra. Awarded to David Nadien, violinist.

MARGARET LONG-JACQUES THIBAUD INTERNATIONAL COMPETITION: in piano and violin. First prize in latter division, 50,000 francs, the gift of a valuable instrument, and European tour of 38 appearances, plus radio engagements and recordings. Awarded to Arnold Eidus, 27, violinist. (United States contestant in piano division: Bernhard Weiser.)

LOS ANGELES CITY COMPETITION FOR YOUNG VOCALISTS: sponsored by Bureau of Music, Municipal Art Commission, for Los Angeles residents under 21. \$500 scholarships each to Jean Isabell Chaffee and Theodore A. Fries, Jr. Second place awards of \$250 scholarships each to Barbara Jeanc Logan and George Pilon, Jr. Third place awards and pair of season tickets to Hollywood Bowl "Symphonies under the Stars" each to Marcella Reale and Robert Moir.

LOS ANGELES YOUTH COMPOSITION CONTEST: sponsored by the Bureau of Music, Municipal Art Commission, "to encourage musical creativeness in young people under 21 living in Los Angeles." In orchestral composition, \$250 awarded to Edward Earle, for *Flaming Symbol*. In choral composition, \$150 awarded to Val Jerald Grund, Jr., for setting of the *One Hundredth Psalm*.

GEORGE C. LYTTEN MEMORIAL AWARD: given by Henry C. Lytton, for best symphonic work based on the theme, "State Street." \$1,000. Awarded to Earl A. Hoffman, of Chicago, NBC staff artist.

MEMPHIS AND MID-SOUTH PIANO SCHOLARSHIP ASSOCIATION COMPETITION: for pianists, aged 16 to 22, of Tennessee, Arkansas, and Mississippi "to raise the standard of musicianship and provide means of education and career-backing for talented young persons of the area." First prize, \$1,000, to Joy Ann Beary, student at Memphis College of Music; second prize, \$500, to Lamar Ryan King, Jr. of Sidon, Miss., student at Memphis College of Music. Certificate awards to Hugh Birmingham, of Olive Branch, Miss., Mary Elizabeth Shanks, of Crossville, Tenn., Jo Ann Riedel, of Fort Smith, Ark., Velma Jean Wolley, of North Little Rock, Ark.

MU PHI EPSILON BIENNIAL COMPOSITION CONTEST: for sorority members only. \$25 each. Awarded to Evelyn Busby, Austin, Tex., Genevieve Davisson Fritter, Cleveland, Ohio, Jean Williams, Portland, Ore., Bonita Crowe, Washington, D.C., Roberta Dresden, Ann Arbor, Mich., and Susannah Armstrong Coleman, Washington, D.C.

MUSIC CRITICS CIRCLE AWARDS: for outstanding American compositions heard for the first time in New York during the season. For orchestral work: Symphony No. 3 by Aaron Copland; honorable mention to Symphony No. 2 by Douglas Moore. For chamber music work: Second String Quartet by Ernest Bloch; honorable mention to Third String Quartet by David Diamond. No award voted in dramatic music; special citation to *The Mother of Us All*, opera by Virgil Thomson (ineligible for the award, since composer is member of the Circle); honorable mention to *Street Scene* with music by Kurt Weill. Designation as "worthy of place in the repertory of chamber music organizations": Capricorn Concerto by Samuel Barber, Sextet by Aaron Copland, Quartet No. 2 by Charles Ives, Quartet No. 1 by Douglas Moore, and Quartet No. 2 by Walter Piston.

MUSIC NEWS COMPOSERS CONTEST: sponsored by *Music News* for unperformed, unpublished works for string orchestra by American composers. Winning compositions to be given premières at 1947 Saratoga Spa Music Festival and publication by Elkan-Vogel Co. First prize to Ashley Vernon, of New York, for *Rhapsody for Oboe and String Orchestra*. Second prize to Will Gay Bottje, of New York, for *Sinfonietta*. Third prize to Mark Lawner, of New York, for *Rhythmic Overture for String Orchestra*.

MUSICAL AMERICA ANNUAL POLL OF MUSIC ON THE AIR: for outstanding radio musical event of the year, selected by 600 critics of

U.S. and Canada. Performance of Berlioz's symphony, *Romeo and Juliet*, by NBC Symphony Orchestra, directed by Arturo Toscanini, Feb. 9 and 16, 1947. Others cited as best of season in special fields as follows: Metropolitan Opera Broadcast: *Tristan and Isolde*. Symphony orchestra: Boston Symphony Orchestra, Serge Koussevitzky, director. Regular symphony conductor: Arturo Toscanini. Guest symphony conductor: Bruno Walter. Concert and program director, Donald Voorhees. Orchestra and featured soloists: Telephone Hour. Concert orchestra: Longines Symphonette, directed by Mishel Piastrro. Musical variety program: Album of Familiar Music. Woman singer (regular feature): Eleanor Steber. Woman singer (occasional feature): Marian Anderson. Man singer (regular feature): James Melton. Man singer (occasional feature): Ezio Pinza. Instrumental ensemble: NBC String Quartet. Vocal ensemble: Collegiate Chorale, directed by Robert Shaw. Instrumentalists: Artur Rubinstein, piano; Jascha Heifetz, violin; E. Power Biggs, organ. Program of educational character: Gateways to Music. Announcer-commentator: Milton Cross. Special award to National Broadcasting Company for "faithful service to serious music during the year."

MUSICAL FUND SOCIETY OF PHILADELPHIA COMPETITION: for "promising musicians" playing piano, string or wind instruments. Cost-free début recitals. First place to Harriett Serr, of New York City, piano student at Curtis Institute of Music. Second place to Dorothy Merriam, of Winfield, Kans., violin student at Eastman School of Music.

NATIONAL FEDERATION OF MUSIC CLUBS CONTEST FOR YOUNG COMPOSERS. For orchestral composition: \$100 and \$50 awards, respectively, to Willard S. Elliot, of Houston, Tex., and Samuel Thomas Beversdorf, also of Houston. For choral composition: \$50 and \$25 awards, respectively, to Rosalind Burginski of Lynbrook, N.Y. for *Lament*, a cappella trio for women's voices, and to Penelope Svendsen of Forest Hills, N.Y., for *The Parthenia, Songs of the Maidens*, choral settings to three poems by Sappho. For chamber music composition: \$50 and \$25 awards, respectively, to Sidney Cox of Ithaca, N.Y., for a string quartet, and to Irwin A. Bazelon of Oakland, Calif.

NATIONAL FEDERATION OF MUSIC CLUBS SUMNER SCHOLARSHIPS: to National Music Camp at Interlochen, Mich. Awarded to James W. Davis, trumpeter, of Philadelphia, Pa., Arthur Alan Olsen, pianist, of Minneapolis, Minn., and Mary Ruth Brown, pianist, of Metuchen, N.J.

NATIONAL FEDERATION OF MUSIC CLUBS YOUNG ARTISTS CONTESTS: for pianists, violinist, and vocalists between the ages of 20 and 30. \$1,000 in each field. Awarded to Joan Brainerd, lyric soprano, of

Hamden, Conn., and William Masselos, pianist, of New York. (No award given in violin group.)

NATIONAL INSTITUTE OF ARTS AND LETTERS GOLD MEDAL: presented in the field of music once every nine years. Awarded to John Alden Carpenter, composer, for "distinguished services based upon entire work of recipient."

NATIONAL INSTITUTE OF SOCIAL SCIENCES GOLD MEDAL: for "distinguished humanitarian service." Awarded to Edward Johnson, general manager of the Metropolitan Opera Association, cited as "gifted artist, unusual executive and wise administrator . . . [who has] offered new opportunities for advancement to young American singers and . . . brought enjoyment of opera to greater audiences by radio." (Two similar medals awarded in labor and business to Katherine F. Lenroot and to Thomas J. Watson, respectively.)

NATIONAL MUSIC LEAGUE AUDITIONS: sponsored by the Naumburg Foundation, "to help promote careers of young artists under 30." Management and concert tour by the League (a concert booking agency). Awarded to Marella Deeray, harpist, Ellen Faull, soprano, and Berl Senofsky, violinist.

WALTER W. NAUMBURG MUSICAL FOUNDATION ANNUAL AUDITIONS: for artists between 16 and 30 who have not given New York professional recital after the age of 10. Cost-free début concerts at Town Hall awarded to Jane Carlson, pianist, of Hartford, Conn., Abba Bogin, pianist, of New York, and Berl Senofsky, violinist, of New York.

NEW YORK PHILHARMONIC-SYMPHONY ESSAY CONTEST: sponsored by the New York Philharmonic-Symphony Committee for Public Schools and Colleges. For best essay on "Community Culture through the Philharmonic-Symphony Society of New York." \$250. awarded to Joseph Molnar, Bryant High School, Queens, N.Y.C.

NEW YORK PHILHARMONIC-SYMPHONY SOCIETY YOUNG PEOPLE'S CONCERTS ANNUAL AUDITIONS: sponsored jointly by Young People's Concerts Committee of the Society and radio station WQXR, for young artists between 12 and 17. Appearances as soloists at the orchestra's youth concerts during 1947-1948 season. Awarded to: Barbara Goldberg, of New York, Iris Liquerman, of Brooklyn, N.Y., Jean Bohn, of Rockville Center, N.Y., and Blanche Henrietta Burton, of Philadelphia, Pa.

ONE WORLD AWARD FOR MUSIC: presented by One World Award Committee (New York) honoring memory of the late Wendell L.

Willkie. Plaque. Awarded to Arturo Toscanini, for having "dedicated his outstanding talent in the field of music in resistance to oppression and for the advancement of freedom and his specific contribution of the United Nations Hymn." (Similar 1947 awards for press and radio to former Mayor F. H. LaGuardia and Frederic March.)

PAGE ONE AWARDS: presented by the Newspaper Guild of New York for distinguished contributions during the year in several different fields. Citations. Awarded in music to: Marc Blitzstein for the symphony, *The Airborne*; to Serge Koussevitzky, conductor, for his rôle in establishing the Tanglewood Festival; and to Camilla Williams, soprano, for her performances with the New York City Opera Company. (Similar awards given to: Henry Wallace, Trygve Lie, and Sidney Hillman, in public affairs; John Hersey, in journalism; Annalee Jacoby and Theodore White, in literature; Dr. Louis Slotin, in science; Fred Allen, Henry Morgan, Howard K. Smith, and William S. Gailmor, in radio; *The Best Years of Our Lives*, in cinema; *Call Me Mister*, Peter Lind Hayes, and Jimmy Savo in theater; Fred Astaire and Pearl Primus in the dance; Meryll Frost and Joe Louis in sports; Woody Herman in dance music.)

GEORGE FOSTER PEABODY RADIO AWARD: jointly administered by University of Georgia and National Association of Broadcasters. For outstanding entertainment in music. Awarded to National Broadcasting Company for "Orchestras of the Nation" series, "extending the range and appreciation of local musical talent." Special citation to Columbia Broadcasting System for "Invitation to Music" series, for "bringing to the air compositions and composers who deserve but might not otherwise have received the hearing." (Similar Peabody awards made simultaneously in non-musical fields in radio.)

PHILADELPHIA ART ALLIANCE MEDAL OF ACHIEVEMENT: given annually to "a Philadelphian who has made important contribution in one of the arts." Awarded jointly to William Kincaid, flutist, and Marcel Tabuteau, oboist, both for twenty-five years members of the Philadelphia Orchestra.

LUCIUS PRYOR ANNUAL AWARD: for young vocalists or instrumentalists under 30. \$500 plus expense-paid concert tour of western colleges and clubs. Awarded to Jack Maxin, pianist, of Philadelphia, Pa.

PSALM TUNE CONTEST: sponsored by Monmouth College Department of Music (Monmouth, Ill.) to emphasize value of the Psalms as texts for devotional music. \$100 for best musical setting of Psalm 121.

Awarded to Clair Leonard, professor of music at Vassar College, Poughkeepsie, N.Y.

PULITZER PRIZE IN MUSIC: awarded by trustees of Columbia University, "for distinguished musical composition in the large forms of chamber, orchestral or choral music or for operatic work, including ballet, performed or published during the year by a composer of established residence in the United States." \$500. Awarded to Charles Ives, for Symphony No. 3. (12 other Pulitzer awards in journalism and letters made simultaneously.)

RACHMANINOFF FUND CONTEST: to perpetuate memory of Rachmaninoff by giving career opportunities to young American artists between 17 and 28, alternately in the three fields in which he was pre-eminent—pianist, conductor, and composer. Recording contract with RCA Victor, \$1,000 cash advance against royalties, and nationwide tour under joint management of Arthur Judson of Columbia Concerts, Inc., and Marks Levine, head of National Concerts and Artists Corporation, including recitals and appearances with symphony orchestras. Regional winners to receive managed tours in their areas. No winner designated in 1947. One regional winner declared in Philadelphia auditions (for states of the Atlantic seaboard): Cary Graffman, Columbia University student. Runner-up: Ruth Geiger, of New York City. Both declared eligible to compete in national finals, postponed until April 1948 while new regional competitions held throughout country. Graffman also presented as soloist with Philadelphia Orchestra. Honorable mention to: Jeanne Therrien, of Boston, Hubert Rogers of St. Louis, and Funice Podis, of Cleveland.

RECORDED MUSIC AWARDS: sponsored annually by the magazine, *Review of Recorded Music*, and two hundred record dealers. Framed trophies presented in twelve categories: For most enterprising repertory: to Concert Hall Society. For best symphonic album: tie between Symphony No. 98 by Haydn, with NBC Symphony Orchestra directed by Arturo Toscanini (RCA Victor) and Symphony No. 4 by Mahler, with New York Philharmonic-Symphony Orchestra directed by Bruno Walter (Columbia). For best concerto recording: Concerto for Violin and Orchestra by Brahms, played by Joseph Szigeti with Philadelphia Orchestra directed by Eugene Ormandy (Columbia). For program music: *Appalachian Spring* by Copland, with Boston Symphony Orchestra directed by Serge Koussevitzky (RCA Victor). For orchestra, single record: Overture to *Der Freischütz* by Weber, with NBC Symphony Orchestra directed by Arturo Toscanini (RCA Victor). For chamber-music album: Mozart Quintet in C played by Budapest String Quartet (Columbia).

For chamber-music, single record: *Overture on a Hebrew Theme* by Prokofiev, played by sextet directed by William Nowinski (Disc). For instrumental solo: *Goldberg Variations* by Bach, played by Wanda Landowska, harpsichord (RCA Victor). For vocal album: *Die Schöne Müllerin* by Schubert, sung by Lotte Lehmann, soprano (Columbia). For operatic album: Mozart Opera Arias, sung by Ezio Pinza, basso. For opera, single record: "Dite alle giovine," from *La Traviata*, sung by Licia Albanese, soprano, and Robert Merrill, baritone (RCA Victor). For best foreign recording: *Petrushka* Suite by Stravinsky, with London Philharmonic Orchestra directed by Ernest Ansermet (Decca).

SAN FERNANDO VALLEY (CALIF.) MUSIC ASSOCIATION CONTEST: for veterans whose careers were interrupted by military service. Concert appearance, proceeds of which to be shared by winners; also aid from scholarship fund of Association. Awarded to Albert L. Wilcox, baritone, J. Ellis Farmer, basso, J. Louis Malone, pianist, and Myron K. Sandler, violinist. Added scholarship awards donated by Mrs. Scott Bradley and Vladimir Lenski awarded to Virginia B. Williams, dramatic soprano, and Herman Borlan, violinist.

SOCIETY FOR THE PUBLICATION OF AMERICAN MUSIC: chamber-music competition for American (citizen) composers. Publication by Society and a royalty contract. Awarded to Douglas Moore, of Columbia University music department, for Quintet for Wind Instruments, and to Anthony Donato, of Eastman School of Music, for String Quartet.

SPARTANBURG MUSIC FESTIVAL ASSOCIATION AUDITIONS: for graduate study scholarship in voice at Converse College School of Music. \$500. Divided between Ruth Anne Hanna, of Gifford, S.C., and Shirley Smith, of Forest City, N.C.

TALENT REGISTRY YOUNG ARTIST AUDITIONS: sponsored by Margaret Walters Public Relations, Inc., to provide hearing for young artists who cannot afford to hire halls themselves. Concert in Town Hall, New York. Awarded to: Virginia Bisant, Rose Palmer, Evelyn Paul, Rosa Sandra, Kristina Zwick, sopranos; Lila Horng, contralto; Donald Blackey, tenor; Norman Atkins, William Aubin, Edgar Thompson, baritones; Anita Weinberg, pianist; Lou Appareti, accordionist.

VOICE OF TOMORROW CONTEST: held in connection with Philadelphia Music Festival. Awarded to Violet M. Serwin, contralto, of New York, and John Russell Anderson, baritone, of Moylan, Pa.

REINALD WERRENRATH COMMISSION: for a choral composition for Mendelssohn Club of Albany, N.Y. Awarded to Franz C. Bornschein, of Peabody Conservatory of Music faculty, Baltimore, Md.

PAUL WHITEMAN CONCERTO CONTEST: given by Paul Whiteman for best concerto for reed doubles, calling for three solo instruments all to be played by one musician, to encourage original composition and versatility in wind-instrument players. \$1,000. Awarded to Thomas J. Filas, Chicago, Ill.

YOUNG MEN'S HEBREW ASSOCIATION YOUNG ARTISTS CONTEST: sponsored by Music Department of 92nd St. YMHA, New York City, to encourage instrumentalists and singers. Joint début recital and \$50 each. Awarded to Abba Bogin, pianist, and Stuart Canin, violinist.

Obituaries

AN ATTEMPT is made in this section to give brief biographical sketches of those having more than a local importance in music who died between September 1946 and May 1947, inclusive. American musicians, as well as others who died in this country, are listed. Where an extended obituary, because of its special news value, has already appeared in the main section of the Yearbook, a reference is made here to the date under which the story can be found.

ARONSON, MAURICE, pianist, music teacher, and writer. October 8, 1946, at the age of seventy-eight, in New York City.

He was born in Mitau, Latvia, and came to the United States in 1885. His professional career as a music teacher was begun in Dallas, Tex. Subsequently, he joined the faculty of the Chicago Musical College, where he remained for twenty years. For forty-two years he was associated with the late Leopold Godowsky, as his assistant. He wrote an unpublished biography of Godowsky, was a frequent contributor to music magazines, and edited a series of studies entitled *Pianist's Digest*. He is survived by his widow, Vera Kaplun Aronson, a pianist, and by a daughter.

BACKUS-BEHR, ELLA, concert pianist and teacher. February 2, 1947, at the age of eighty-five, in Hyannis, Mass.

Born in Newburyport, Mass., she made her first concert appearance at the age of twelve. During the height of her career she appeared as soloist with symphony orchestras in America and Europe. Subsequently, she became associated with the Chautauqua (N.Y.) Musical Society. She was married to John Behr, an orchestra conductor, in Kansas City.

BOND, CARRIE JACOBS: See December 28, 1946.

BRADFORD, MRS. JENNIE OWEN, soprano and teacher. January 1, 1947, at the age of ninety-four, in Milwaukee, Wis.

A native of Wales, she studied music in New York and Italy. Settling in Milwaukee, she became prominent there as a singer in

churches. She also served for many years as head of the department of vocal instruction at the Wisconsin Conservatory of Music.

BRENON, MRS. GRACE ST. JOHN, singer known professionally as Grace Damian. September 30, 1946, in New York City.

Born in Brighton, Sussex, England, she made her début at St. James Hall in London, after studying with leading European teachers of the nineteenth century. She was chosen by Sir Arthur Sullivan for the leading contralto rôle in Raaff's oratorio, *The End of the World*, at its première at the Leeds Festival. Later she sang at Covent Garden. In 1889, she made a concert tour of the United States and Canada. She was the widow of Algernon St. John Brenon, music critic and author.

BRISTOL, MARY A., music sponsor. May 4, 1947, at the age of seventy-eight, in Pittsfield, Mass.

Professionally a court reporter, she made music her hobby and was associated with Elizabeth Sprague Coolidge in the establishment of the South Mountain Music Colony in 1918. She organized and for fifteen years was secretary of the Pittsfield Community Concerts Association.

BROOK, ARTHUR S., composer, organist, and organ designer. March 7, 1947, at the age of seventy-eight, in Atlantic City, N.J.

He was born in New Zealand, where his talent drew the attention of Leland Stanford, who brought him to California to become organist at Stanford University. In 1904, he installed a pipe organ for the St. Louis World's Fair, where he was awarded a medal for his playing. He continued to design and install organs for large churches and auditoriums throughout the country, and for twelve years was the private organist to Senator William A. Clark. His best known composition is the cantata, *Laudate Dominum*, presented at the New York World's Fair in 1939 by the Atlantic City Festival Chorus. He was a member of the American Guild of Organists and former president of the National Association of Organists.

BROOK, PERCY, organist and composer of ballads. January 24, 1947, at the age of sixty-eight, in Malverne, N.Y.

He came to the United States in 1905, from his birthplace in Sheffield, England, where he studied music at Sheffield University. Here, he earned his living in the insurance business. He played for various community churches in Brooklyn and Long Island, conducted his own choir program over radio station WWRL, and wrote many ballads, the best known of which is "Calling You."

BRYMN, J. TIM, Negro composer and bandleader. October 3, 1946, at the age of sixty-seven, in New York City.

He was born in Kingston, N.C., and was educated at the Christian Institute, in Franklinton, and at Shaw University, in Raleigh. He studied music at the National Conservatory in New York when it was headed by Antonin Dvorák. During World War I, he served as director of the Army's largest musical unit, the 350th Field Artillery Band. Among Brynn's best known songs were "Please Go 'Way and Let Me Sleep," "Shout, Sister, Shout," and "My Zula Babe." He also wrote an orchestral work, *La Rumba*, and many piano compositions. Included among his lyricists and collaborators were Paul Lawrence Dunbar, Bert Williams, W. C. Handy, and Jimmy Durante.

CADMAN, CHARLES WAKEFIELD: See December 30, 1946.

CAMPBELL, ALBERT C., ballad singer. January 25, 1947, at the age of seventy-two, in Flushing, Queens, N.Y.C.

Born in Brooklyn, N.Y., he began making phonograph records when he was barely twenty, while Edison was still developing his invention. As a member of the Peerless Quartet, the Sterling Trio, and in duets with Henry Burr, Campbell waxed thousands of ballads for the three leading companies of the time: Columbia, Victor, and Edison. Under exclusive contract to Victor from 1918 to 1928, he toured the country in concert appearances with other performers. Campbell emerged from retirement during World War II to form the Memory Lane Trio, which gave performances in military camps and hospitals.

CHRISTIAN, PALMER, organist and teacher. February 19, 1947, at the age of sixty-one, in Ann Arbor, Mich.

After studying organ at the American Conservatory in Chicago and in Leipzig and Paris, he made numerous concert appearances both in this country and abroad. For many years he also served as a faculty member of the School of Music at the University of Michigan.

DAMIAN, GRACE: See Brenon, Mrs. Grace St. John.

DAVIS, SUSAN HAWLEY (MRS. CHARLES D.), contralto and teacher. March 24, 1947, at the age of seventy-nine, in Fairfield, Conn.

She began her vocal studies at the age of sixteen with John Bischoff in Washington, D.C., continuing them in London and in Paris. She sang in various churches here, and organized the Bridgeport (Conn.) Oratorio Society. For many years she served as officer for music clubs, including the National Opera Club of America, of which she was vice president, and the Connecticut and National Federation of Music Clubs, of which she was a life member.

DE HEREDIA, GEORGIE COOK (MRS. CARLOS), patroness. December 15, 1946, at the age of eighty-one, in Lenox, Mass.

Born in Bath, N.Y., as Georgie Bruce Cook, the daughter of a New York banker, she became intensely interested in music, and subsidized several musical ventures. She was one of the founders of the Berkshire Music Festival.

DILLON, ENRICA C., soprano and teacher. October 9, 1946, at the age of sixty-five, in Harrison, Me.

She was born in Denver, Col., was graduated from Mt. Holyoke College, and pursued music study in the United States, Germany, and Italy. She then toured Europe and South America as a concert singer, winning a decoration from King George V of England, and appeared as principal singer with the Aborn Company in this country. Subsequently, she devoted herself completely to teaching and to opera productions. She was the director of the Philadelphia Operatic Society and the Washington Civic Opera Company. She directed the United States première of Rutland Boughton's opera, *The Immortal Hour*, performed by the Opera Players, which she organized in 1925, the performance taking place at the Grove Street Theater in New York City. Later she built a little theater on her summer estate in Harrison, Me., where she continued to produce operas. Her sister, Fannie C. Dillon, was a well-known composer (see below), who survived her by only a few months.

DILLON, FANNIE CHARLES, pianist and composer. February 21, 1947, at the age of sixty-six, in Altadena, Calif.

She was born in Denver, Col. After attending Claremont College in California, she studied with Godowsky and Hugo Kaun in Berlin, and with Rubin Goldmark in New York. She made her concert début in 1908, and a few years later turned to teaching, first at Pomona College, then, from 1918, in the Los Angeles high schools. In 1921 she was the first California composer invited to live and work at the MacDowell Colony in Peterboro, N.H. Her compositions include orchestral, piano, vocal, and chamber music. Many of her larger works have been performed by major orchestras, notably, *In a Mission Garden*, *Celebration of Victory*, *The Cloud*, *The Alps*, *Chinese Symphonic Suite*. In 1918, she gave a concert of her own compositions in New York City at the invitation of the Beethoven Society.

DUBINSKY, DAVID, violinist. October 13, 1946, at the age of sixty-eight, in Philadelphia, Pa.

As a child he was brought to the United States from Odessa, Russia. He received his musical education in Philadelphia, Chicago, and,

later, Vienna. In 1900, he joined the Philadelphia Orchestra at the time of its inception. Two years later, he left to join the Pittsburgh Symphony, but in 1908 he returned to his former position with the Philadelphia Orchestra to serve for many years as head of the second violins, and as personnel manager. After his resignation from the orchestra, in 1929, he associated himself with the Edwin A. Fleischer Music Collection of the Philadelphia Free Library.

DUDLEY, ERIC, choral director and teacher. May 21, 1947, at the age of seventy-four, in Ithaca, N.Y.

He was born in England, and was graduated from the Royal Academy in London. In 1903, he came to this country, and soon afterwards became director of the Ithaca Conservatory of Music. For twenty-five years he was choir director at the First Presbyterian Church in Ithaca. He also served as singing director of the Cornell University Glee Club.

EVANS, MAY GARRETSON, music educator. January 13, 1947, at the age of eighty-one, in Baltimore, Md.

A certificate holder from the Peabody Conservatory of Music in Baltimore, she was a competent violinist, but won her earliest distinction as Baltimore's first woman newspaper reporter. She gave up journalism to establish, jointly with her sister Marion, a music school for children below conservatory age. Four years later, this school was incorporated within the Peabody Conservatory, and for more than thirty years she was superintendent of this division. She retired in 1930, after having seen her department grow from three hundred to 2,246 students.

FARNSWORTH, CHARLES HUBERT, teacher. May 22, 1947, at the age of eighty-eight, in Thetford, Vt.

He was born in 1859 in Turkey, where his parents were missionaries and where his early education took place. He conducted his principal music study, however, in the United States, largely with Benjamin Dwight Allen. In 1890, he became head of the music department at the University of Colorado, holding this post for a decade. In Colorado, he was a pioneer in the organization of school orchestras. He then came to New York to become head of the department of music and speech at Teacher's College, Columbia University. In 1913, he was elected president of the Music Teachers National Association. He was the author of several books, including *Education through Music* and *The Teaching of Elementary Music*.

FERGUSSON, GEORGE, baritone and teacher. March 24, 1947, at the age of eighty-two, in New York City.

He came to America from his native Scotland when he was twenty-one, studied and sang in Chicago, Minneapolis, and New York. In 1897, he returned to Europe to appear at Covent Garden in London and in concert tours with Parti and Melba. From 1900 until the outbreak of World War I, he taught in Germany. During the war, he was interned as an alien. Shortly after his return to the United States, with the termination of hostilities, he opened his own studios in New York City, and taught singing until the time of his death. He was founder of the American Academy of Teachers of Singing.

FOX, FELIX, pianist and teacher. March 24, 1947, at the age of seventy, in Boston, Mass.

Born in Breslau, Germany, in 1876, he came to Boston as a child. After a preliminary musical training in Boston, he entered the Leipzig Conservatory in 1892, studying piano with Reinecke and composition with Jadassohn, and receiving a scholarship for two years of further study with Isidor Philipp in Paris. He appeared in several recitals in Paris, introducing several works by Edward MacDowell, and returned to America in 1897 for extensive concert work. He then settled in Boston where, together with Carl Buonamici, he founded in 1898 the school that later carried his own name, following his partner's death in 1920. In 1935, he was elected to the French Legion of Honor. Included among his compositions are an operetta, *The King Fishers*, songs, piano works, and numerous transcriptions of MacDowell's works.

FRANZELI, GREGORY ALEXANDRESCO, composer, pianist, and musical director. April 20, 1947, at the age of fifty, in New York City.

Born in Rumania and trained in Russia, he made his début as concert pianist in 1920 at the Salle Pleyel in Paris, following service in World War I. He came to New York in 1924, and, after serving as accompanist for Georges Enesco, he entered the radio field, where he served as musical director for various stations, notably WMCA, WJZ, and WINS. His compositions include songs and piano works. He was also known professionally as Gregoire Alexandresco.

FRY, HENRY S., organist and composer. September 6, 1946, at the age of seventy-one, in Bala-Cynwyd, near Philadelphia, Pa.

He was born in Pottstown, Pa., and came to Philadelphia in his youth to study music. For more than two decades he was editor of the organ department of *Etude Magazine*, besides contributing to other musical journals. He was also active in professional organizations, having served as president of the National Association of Organists, dean of the Pennsylvania chapter of the American Guild of

Organists, vice president of the American Organ Players Club, choral director of the Camden Musical Society, and member of the Philadelphia Music Teachers Association. For thirty-four years he served as organist and choirmaster of St. Clemens Church in Philadelphia, retiring from this post in 1943. His compositions include *Magnificat*, *Nunc Dimittis*, *Voices of the Cross*, *Souls of the Righteous*, *Farewell*, and other works for organ and for voice.

GESCHEIDT, ADELAIDE, teacher. September 18, 1946, at the age of sixty-nine, in New York City.

She was born in Mt. Vernon, N.Y., and maintained vocal studios in Manhattan for thirty-five years, many of her pupils attaining prominence with the Metropolitan Opera Company and other operatic groups. In collaboration with Dr. Frank E. Miller, laryngologist, she specialized in speech correction and restoring voices injured through faulty use. She was also author of the book, *Make Singing a Joy*. She was active in the Federation of Music Clubs, and for the past five years served as New York State chairman of Film Music, a review association affiliated with the Eric Johnston office of the Motion Picture Producers.

GOTTLIEB, JACQUES L., violinist, conductor and music director. October 18, 1946, in Brooklyn, N.Y.

A native of Russia and the son of an orchestra conductor, he was brought to America as a child and was graduated from the Institute of Musical Art in New York. For a while he served as violinist with the New York Symphony Society, then founded his own orchestra. In 1927, he became director of the Neighborhood Symphony Orchestra, in New York. During World War II, he devoted himself to entertaining the troops.

GRAM, EDMUND, piano manufacturer. January 26, 1947, at the age of sixty-three, in Milwaukee, Wis.

For many years, he manufactured pianos in Milwaukee, discontinuing his business fifteen years before his death. He helped organize the Civic Music Association, and in 1890 he started the Milwaukee Orchestral Association, bringing to that city the Chicago Symphony Orchestra with its celebrated director, Theodore Thomas.

GRUENDLER, HERMAN FREDERICK, composer and conductor. November 22, 1946, at the age of ninety-six, in Elgin, Ill.

A New Yorker by birth, Gruendler met Wagner and Liszt during his youth, while he was studying music in Leipzig. He returned to this country and devoted himself to composing, conducting, and teaching, continuing his teaching duties until his ninetieth year.

HAGAR, EMILY STOKES, soprano. September 8, 1946, in Philadelphia, Pa.

After studying singing in Rome and Paris, she returned to her native city of Philadelphia to become known for her appearances with the Philadelphia Civic Opera Company and as soloist at the Bach festivals in Bethlehem, Pennsylvania. She also taught singing at Beaver College and served as member of the Committee of Judges for the National Federation of Music Clubs.

HALL, JOHN S., composer, organist, and choir director. October 24, 1946, at the age of eighty-eight, in St. Joseph, Mo.

Born in East Hampton, Conn., he studied at the New England Conservatory of Music in Boston, and while a young man taught in colleges at Fall River, Mass., Providence, R.I., and Quebec, Canada. Moving midwest, he taught in colleges at Clinton, and Maryville, Mo., before settling in St. Joseph, where for many years he was choir director at the First Congregational Church and music director for Temple Adath Joseph.

HARRIS, GRAHAM, conductor. September 3, 1946, at the age of fifty-five, in Astoria, Queens, N.Y.C.

He began his professional career as violinist with the Detroit Symphony Orchestra. From 1929 to 1939, he served as orchestral director for NBC, retiring because of ill health. He also made guest appearances as conductor with the London Symphony Orchestra and the New York Philharmonic-Symphony Orchestra.

HARTZELL, JAMES, B., choral director. February 23, 1947, at the age of seventy-seven, in Philadelphia, Pa.

A native of Sunneytown, Pa., Hartzell organized and for more than two decades directed Philadelphia's Temple Baptist Church Choir. He also served as director of the Tioga Choral Society, before the latter was consolidated with the Germantown Choral Society.

HERSEY, WILLIAM RICHARD, music critic, pianist, and teacher. January 1, 1947, at the age of sixty-four in South Harwich, Mass.

Born in Providence, R.I., Hersey began appearing as piano soloist with symphony orchestras at the age of eleven, subsequently giving concerts in Carnegie Hall, New York. During his undergraduate days at Brown University, he became music and drama critic for the *Providence Journal*. Later he became an associate professor at Brown University, and still later served on the staffs of the *New York Sun* and *New York Herald Tribune*. A veteran of World War I, he taught at Porter Military Academy, in Charleston, S.C., and while there served as music critic for the *Charleston News Courier* and

technical adviser to that city's symphony orchestra. Under the pen-name of Stillman Drake he wrote a number of children's stories. In addition to his musical and literary activities, he was considered an authority on horticulture.

HILTON, NELLIE HOLT, concert violinist, April 29, 1947, at the age of seventy-four, in Chicago, Ill.

She was the daughter of the former superintendent of music of the Boston public schools, and a great-great-granddaughter of Josiah Bartlett, a signer of the Declaration of Independence. For many years she toured the country as a violin virtuoso.

HOMER, LOUISE: see May 7, 1947.

JAENICKE, BRUNO, French horn player. December 25, 1946, at the age of fifty-nine, in Queens, N.Y.C.

Born in Potsdam, Germany, he received his musical education in that country. By the time he came to the United States, in 1913, he was already acknowledged an accomplished artist on the French horn. Before coming to New York, he played for six years with the Boston Symphony Orchestra, and for two years with the Detroit Symphony. He joined the New York Philharmonic Orchestra in 1921, retaining his position when that orchestra was merged with the New York Symphony Society in 1928. No less an authority than Toscanini acclaimed him one of the truly great French horn virtuosos of our time. He retired from the orchestra in 1943.

KEMPF, PAUL, editor and publisher. April 19, 1947, at the age of sixty-four, in New York City.

He was born in Newark, N.J., and was graduated from the University of Pennsylvania. From 1905 until 1920, he was associated with the magazine *Musical America*, serving as its managing editor during all but two of these years. After a period in which he was connected with the San Carlo Opera Company, he returned to journalism as the owner and publisher of *The Musician*. In recent years, he was associated with the *New York Times*. He was appointed to former Mayor LaGuardia's Committee of One Hundred on Municipal Art in New York City.

KIRCHER, AUGUST, tympanist. April 5, 1947, at the age of eighty-six, in Scarsdale, N.Y.

Originally a violinist, Kircher turned to the kettledrums when he joined the New York Philharmonic Orchestra in 1895. Four years later, he joined the orchestra of the Metropolitan Opera House, where he remained until his retirement twenty-six years later.

KITZINGER, FRITZ, pianist and conductor. May 23, 1947, at the age of forty-four, in New York City.

Born in Munich, Germany, in 1904, he was a graduate of the Munich Conservatory. While conducting at the Dortmund Opera, in his nineteenth year, he attracted the attention of Otto Klemperer, who appointed him an assistant conductor of the Berlin State Opera. In 1930, he became leading conductor of the Chemnitz Opera. Three years later he left Germany, touring China and Japan as conductor of symphony orchestras before coming to this country. His first appointment here was as assistant director of the Philadelphia Opera Association. Later, he made guest appearances as a pianist with leading American orchestras, served as accompanist for many famous concert artists including Emanuel Feuermann, and directed several Broadway productions. At the time of his death he was conductor of the Greenwich-Stamford (Conn.) Society of Music Orchestras.

KUDISCH, ALFRED, violinist and composer. February 23, 1947, at the age of sixty-five, in New York City.

A native of Kiev, Russia, he studied violin with Leopold Auer and composition with Rimsky-Korsakov. He came to the United States in 1910 as a member of the Russian Symphony Orchestra. Subsequently he founded the New York Polyphonic Symphony Orchestra and the American String Quartet. For several years he served as concertmaster of the orchestra of the Ballet Russe de Monte Carlo. His compositions included various chamber-music works and songs.

LAZZARI, CAROLINA A., contralto and teacher. October 17, 1946, at the age of fifty-seven, in Stony Creek, Conn.

She was born in Massachusetts and completed her musical training in Milan, Italy, and New York City. She made her début with the Chicago Civic Opera Company in 1917, where she remained for three years winning acclaim for her performances of contralto rôles. She was then engaged by the Metropolitan Opera Association, where she sang successfully for several seasons. In later years, she taught voice, her pupils including many who became famous over the radio and in Hollywood.

LEVENSON, BORIS, conductor and composer. March 11, 1947, at the age of sixty-three, in New York City.

He was born in Ackerman, Bessarabia, in 1884, and was graduated with the degree of Mus. D. in 1907 from the St. Petersburg Conservatory, where he had been a pupil of Glazunov and Rimsky-Korsakov. He then conducted operas and symphonies in various Russian and other European cities. In 1921, he came to the United

States, where for many years he earned his living as a piano teacher. He also devoted himself industriously to composition. His works have been performed by many outstanding soloists, orchestras, and musical groups. Several of his compositions received awards, among them the String Quartet in F, which won the first prize at the Southern California Festival of Allied Arts in 1936, and several pieces for the piano which received first prize from the New York Federation of Music Clubs in 1939. Among his best known larger works are his Symphony, the *Fantasy on Two Hebrew Folk Tunes*, two tone poems, an orchestral suite, and two string quartets.

McCONATHY, OSBOURNE, music educator and editor. April 2, 1947, at the age of seventy-two, in Pattenburg, N.J.

Born in Pitts Point, Ky., in 1875, he studied music with Karl Schmidt, Percy Goetschius, Octavia Hensel, and Luther Mason. At the age of eighteen he was appointed assistant supervisor of music in the public schools of Louisville, and in 1902 he became supervisor of public-school music in Chelsea, Mass. From 1912 to 1925, he was professor of music methods and director of the department of public school and community music at Northwestern University. In 1925, he came to New York to take the position of chief editor of the Silver Burdett music publications, for which company he had previously supervised a series of music readers for elementary schools. Among the books edited, compiled, or written by him were: *An Approach to Harmony* (1927), *The Ditson School and Music Community Band Series* (1928), *Music Highways and Byways* (1938), *Music, the Universal Language* (1941), and the *Oxford Piano Course* (1942). He also broadcast what is believed to be the first radio piano course, over WEAF in 1931. In 1937, he was awarded an honorary degree of D. Mus. from the American Conservatory of Music in Chicago. He served as president of the Music Teachers National Association in 1922, and three terms as president for the music section of the National Education Association.

MANCHESTER, ARTHUR LIVINGSTON, organist, editor, and educator. October 23, 1946, at the age of eighty-four, in Orangeburg, S.C.

He was born in Bass River, N.J., in 1862, and studied piano, organ and theory with Zeckwer, and voice with Gilchrist, Bussmann, and Tubbs. He began his career as organist in his thirteenth year. At intervals later in life he appeared in numerous song and lecture recitals. He held a series of positions as director of music schools, starting at Beaver (Pa.) Musical Institute from 1882 to 1886, then at the State Normal School in Clarion, Pa., then at Martha Washington College in Virginia. From 1904 to 1913, he was the head of the Con-

verse College of Music at Spartanburg, S.C., where he conducted the choral society and annual festivals. From here he went to Southwestern University in Georgetown, Texas, and later to Hardin College. From 1893 to 1896 he was associate editor of *Etude Magazine*; for the next six years he edited *The Musician*. He was president of the Music Teachers National Association for two years, and edited its official publication, *The Messenger*. In 1908, he edited for the United States Bureau of Education a bulletin entitled *Music Education in the United States*. He was also the author of *Twelve Lessons on the Fundamentals of Voice Production*.

MARKS, EUGENE FRANKLIN, composer, organist, teacher. January 9, 1947, at the age of eighty, in Augusta, Ga.

He studied at the Royal Conservatory in Leipzig, Germany, and subsequently became organist and choir director in New York as well as in various southern cities. In addition to these assignments, and to his engagements as a teacher, he served as educational director for the Augusta Civic Music Clubs. He composed works for the piano, for organ, and for the voice.

MARKS, JAMES CHRISTOPHER, organist and composer. October 13, 1946, at the age of eighty-three, in New York City.

He was born in Cork, Ireland, in 1863, where as a child he sang in the Cork Cathedral, of which his father was choirmaster and organist for sixty years. At eighteen, he became organist at St. Luke's Episcopal Church in Cork, where he officiated for twenty-five years until he came to the United States in 1902. After two years at St. Andrews Church in Pittsburgh, he was named organist and choirmaster at the Church of Heavenly Rest in New York City, serving there until his retirement with the title of organist emeritus in 1929. A former president of the National Association of Organists, he was also active in the American Guild of Organists. As a composer of church music he wrote many anthems and cantatas sung throughout the world, best known of which is his *Victory Divine*.

MONROE, DOROTHY DEAN, organist and composer. November 30, 1946, at the age of fifty-one, in Rochester, N.H.

She is credited with having introduced the course in music appreciation at the Nasson College in Springvale, Me., where she was director of the college glee club and choir. From 1933 to 1945, she was music director of the Rochester, N.H., Congregational Church. Among her works were a musical setting of Sidney Lanier's *Ballad of the Trees* and a state song composed for the New Hampshire Business and Professional Women's Club.

MOOR, GRACE: See January 26, 1947.

MOSCOWITZ, MAX, opera impresario. January 11, 1947, at the age of eighty-eight, in New York City.

He came to this country from Rumania in 1886, worked as assistant at the Arch Street Theater in Philadelphia, later becoming its owner. He operated the first Jewish variety house in New York, the Eldorado. After running several similar theaters both in New York and Chicago, he turned to Italian opera, which he produced at the London and Miner's theaters in New York. During his association with opera and the theater, he was instrumental in bringing to America several important Rumanian and Russian artists. He was married to Jennie Moscowitz, actress.

MURRAY, AMY, ballad singer. January 13, 1947, at the age of eighty-two, in Philadelphia, Pa.

Born in Goshen, N.Y., of an early-American family with Scottish and Dutch ancestry, she began her singing career at the age of seventeen in a church choir in Newburgh, N.Y. After a period of study in New York, she instituted her ballad recitals, which attracted considerable interest because of her beauty as well as her singing. She learned to speak Gaelic as her interest in the sources of ballads grew. In 1898, she traveled through England and Scotland, spending several months in the Hebrides Islands putting down on paper the ancient ballads and folk tunes sung by the natives. At the Scottish National Festival of Music, in 1900, she won first prize for Gaelic singing, and soon afterwards she gave a command performance for Queen Victoria in London. On her return to America, she toured almost every large university, singing and lecturing. In 1914, she retired suddenly, to care for her ailing mother. Following World War I, during which she served as a volunteer army-camp nurse, she interested herself in the theater, introducing young singers and actors to producers, and dispensing advice from her cottage in New City. She helped to found the Theater Guild and the Washington Square Players. She wrote several books, including *Father Allen's Island*, a work on early Gaelic ballads, and *November Hereabout*, a volume of verse. Towards the end of her life, she interested herself in gardening, so much so that, after her death, her friends established a permanent memorial for her in the Dutch Gardens at Rockland County Courthouse, New York.

PAINES, JOHN GREGG, general manager of American Society of Composers, Authors, and Publishers. April 23, 1947, at the age of fifty-six, in Detroit, Mich.

Born in Columbia, Pa., on July 11, 1889, he attended Wesleyan University, where he devoted much of his time to playing the violin. Following his graduation, he pursued a brief career as lecturer on

literature and music. He then entered George Washington University for the study of law, specializing in copyrights. In 1913, he was retained as counsel for the Victor Talking Machine Company. With the advent of sound pictures in 1928, he became special counsel for Warner Brothers, to handle all music rights. He came to ASCAP in 1937, after eight years as manager of the Music Publishers Protective Association, and since then handled the collection of royalties for some two thousand Americans, and the reciprocal activities of similar societies representing 45,000 members throughout the world. In 1941, he played a leading rôle in ASCAP's battle with the radio networks for higher royalties. In 1943, he received a citation from the National Association of American Composers and Conductors for "outstanding service to American music." He had also been decorated by various foreign governments, and was Chevalier of the French Legion of Honor. In 1946, he was elected president of the Confédération Internationale des Sociétés d'Autores et Compositeurs, an international copyright organization. Death struck him suddenly, a few hours after he had delivered an address before the convention of the National Federation of Music Clubs in Detroit, Mich.

PERRY, MAUDE KINDRED, pianist and teacher. January 21, 1947, at the age of forty-one, in Bronxville, N.Y.

Born in Brooklyn, N.Y., she studied at the Institute of Musical Art under Frank Damrosch, George Wedge, and Harold Morris, winning diplomas in both piano playing and teaching methods. For many years she was a member of the faculty of the Juilliard School of Music, and chairman of the Faculty Club of the preparatory department there. In 1943, she helped organize the first music festival in Bronxville, N.Y.

RANDEGGER, GIUSEPPE ALDO, pianist, composer, teacher, and writer on musical subjects. November 30, 1946, at the age of seventy-two, in New York City.

He was born in Naples, Italy, on February 17, 1874, and attended the Royal Conservatory there on a scholarship. After studying with Simonetti, Bossi, DeNardis, and Lombardi, he was graduated with highest honors, with the degree of Master of Music. Following his début in Italy as concert pianist, he toured Europe and North America, playing classical music on a national vaudeville circuit in the United States. In 1900, he was appointed director of music at Hamilton College, Ky., and soon afterwards of Belmont College in Nashville, Tenn. Later he was associated with the Irving School at Tarrytown, N.Y., and finally became founder and director of the Randegger Conservatory of Music in New York. In addition, he

founded the Randegger Trio, the Concert Ensemble, the Society *Per la Musica Italiana*, and the Committee of Art in Service of Universal Understanding. His compositions include a one-act opera, *The Promise of Medea*, a music-drama, *Via Pacis*, orchestral works, songs, and works for the violin. Many of his works have been published in Italy and the United States, and some of them have been performed by the Boston Symphony Orchestra and at the Lewisohn Stadium concerts in New York. *

ROBINSON, FRANKLIN WHITMAN, organist, teacher. September 16, 1946, at the age of seventy-one, in Northeast Harbor, Me.

He was born in New York on June 27, 1875, and became a pupil at the National Conservatory where he studied piano with Josefify, organ with Johnstone and Wetzler, and theory with Antonin Dvořák and Spicker. In 1895, he was graduated from the College of the City of New York, and in 1907 he earned a Master's Degree at Columbia University where he had studied with Edward MacDowell and Cornelius Rybner. He taught in the New York public schools from 1897 to 1908, later becoming head of the aural theory department at the Institute of Musical Art in New York. In 1897, he also became assistant organist at St. Bartholomew's Church, and seven years later went to Philadelphia to become organist at St. Luke's Episcopal Church there, a position he held until 1917. During World War I, he was head of the College of Music of the A. E. F. University in Beaune, Côte d'Or, France, and was decorated as an officer of the French Academy. On his return, he was named chairman of the executive committee of the American Orchestral Society, established by Mrs. E. H. Harriman to give free orchestral training to young instrumentalists. When this was disbanded ten years later, Robinson founded the National Orchestral Association, which is still functioning as a proving ground for young musicians. His two-volume book, *Aural Harmony*, presented his theories of the aural approach to the study of harmony. He also served as an extension professor of the philosophy of music at Union Theological Seminary and at Finch Junior College.

ROSENTHAL, MORIZ: See September 3, 1946.

SCHIWAR, OSCAR, tympanist, November 27, 1946, at the age of seventy-one, in Philadelphia, Pa.

A native of Bautzen, Saxony, he studied at the Dresden Royal Conservatory and, before coming to this country in 1903, had played with orchestras in Dresden, Coblenz, Hanover, Karlsruhe, Paris, and St. Petersburg. Soon after coming to the United States, he became a tympanist with the Philadelphia Orchestra, holding the post for

forty-three years. The oldest member of the orchestra, he was nicknamed "Papa" Schwar by his fellow musicians. Eugene Ormandy characterized him as "one of the greatest tympani virtuosos of all time."

SCOTT, IVY, soprano. February 3, 1947, at the age of sixty-one, in New York City.

She came to America from her native Australia in 1910. She sang in grand opera with the Century Opera Company, and appeared in many musical shows. Her last rôle was that of Mama Grieg in *Song of Norway*.

SEGER, EDWARD CHARLES, conductor and teacher. March 5, 1947, at the age of sixty-seven, in New York City.

A native of Emporium, Pennsylvania, and a graduate of the Boston Conservatory of Music, he conducted the orchestra at New York's Prince George Hotel for fourteen years. He later became founder and dean of the Seger Conservatory of Music in New York City. Among his compositions were *Japanese Lullaby*, *Amaryllis*; and *Florillo Valse*.

SEITZ, ROLAND F., organist, composer, and publisher. December 29, 1946, at the age of seventy-nine, in Union, N.J.

He was born in Glen Rock, Pa., and was graduated from the Dana Musical Institute in Warren, Ohio. For many years he was organist of the Zion Lutheran Church in Glen Rock, and a publisher of band music. His compositions were numbered in the hundreds, and included a march used by the University of Pennsylvania.

SHEPHERD, AGNES BOJ., music educator. October 13, 1946, at the age of eighty-seven, in Orange, N.J.

Born in New York City, she was a graduate of the Leipzig Conservatory of Music, and author of the book, *Children's Harmony*. Together with her late husband, Frank Hartshorn Shepherd, she founded and for forty years she managed the Shepherd School of Music in Orange, N.J.

SINSHEIMER, BERNARD, violinist, teacher, and composer. January 4, 1947, at the age of seventy-six, in Hollywood, Calif.

He was born in New York in 1870, studied violin with Léonard in Paris and Joachim in Berlin, and made his concert début in his native city in 1886. He taught both in various schools and privately in New York, Berlin, Paris, and later in Hollywood, where he eventually made his home. He organized the Sinsheimer Quartet, in which he played first violin, and which he took on numerous concert tours, giving many contemporary European works their American pre-

mières. Twenty years ago, he organized and conducted the Westchester Musical Art Society, a string orchestra of thirty-two amateur players. His compositions included songs as well as music for the violin.

STIVEN, FREDERICK B., organist and music educator. January 21, 1947, at the age of sixty-four, in Urbana, Ill.

He was born in Ionia, Mich., and was graduated from Oberlin College in Ohio. Thereafter, he studied in Paris, Munich, and London. He received an honorary degree of D. Mus. from Chicago Musical College. After serving on the faculty of Oberlin College, he became, in 1921, the director of the School of Music at the University of Illinois. In 1936, he served as United States representative to the International Music Congress in Prague.

STOJOWSKI, SIGISMOND: See November 5, 1946.

SULLIVAN, WILLIAM MATHEUS, music patron. May 29, 1947, at the age of sixty-one, in New York City.

Born in New York, and graduated from New York University Law School, he was counsel for many opera stars and other musical figures. With the help of Geraldine Farrar, he converted an old coach house on his estate, Dunrovin, near Ridgefield, Conn., into a theater named the Mozart Playhouse and modeled after the opera house of Frederick the Great in Bayreuth, Germany. It was dedicated with a series of benefit concerts in June 1938. Sullivan's main interest was in helping talented young Americans launch their musical careers. Among those whom he sponsored was the violinist, Ruggiero Ricci. He was secretary-treasurer of the Bagby Music Lovers Foundation, a member of the board of directors of Christodora Music Settlement and Turtle Bay Music School. He had also been executive vice president of the Society of Friends of Music, and honorary president of the Chamber Music Society of America.

TEALL, DOROTHY JUDD, music journalist. November 17, 1946, at the age of forty-eight, in Milo, Me.

She was formerly a member of the staff of *Musical America*, and the art and music correspondent for the *Detroit News*. She was also associated with the *New Century Dictionary* and the *New International Encyclopedia*.

TRAPP, BARON GEORGE VON, choral director. May 30, 1947, at the age of sixty-seven, in Stowe, Vt.

Founder of the Trapp Family Singers, he was born in Dalmatia, and became a captain in the Austrian navy. Following his service as a submarine commander during the first World War, he

returned to his estate near Salzburg, where he wrote his memoirs and joined his wife and children in making music for their own entertainment, and without any professional intent. While visiting them one summer, Mme. Lotte Lehmann was so charmed by their performance that she urged them to consider a concert tour. A program given over the radio sometime later was heard by Chancellor Kurt von Schuschnigg, who invited them to sing in Vienna. Thus began a tour in 1936 that took them through four European countries and concluded with their participation in the Salzburg Festival in 1937. One year later, after resisting a Nazi invitation to command submarines again, the Baron brought his family to the United States. In a chartered bus, they first toured the Midwest and South, and then made their New York débüt on December 11, 1938. Their appearances on the stage were made in the beribboned folk costumes of Austria. Under the direction of the Rev. Franz Wasner, a Catholic priest and the family chaplain, as well as musical conductor, they have given more than seven hundred concerts in this country, supplementing their *a cappella* singing with performances of old music on viols, flutes, and recorders. Comprising the group, in addition to the Baron, were his wife and their ten children, two of whom (Rupert and Werner) served in the armed forces of the United States during the recent war, and the youngest of whom (Johannes) was born in this country. In January 1947, they organized the Trapp Family Austrian Relief, Inc., with the Baron as president, to provide relief packages of food and clothing for displaced persons in Austria.

VAN HULSTEYN, J. C., violinist and teacher. March 2, 1947, at the age of seventy-eight, in Baltimore, Md.

Born in Amsterdam, Holland, he attended the Conservatory there and in Liége, Belgium. He came to Baltimore from Paris at the age of twenty-three, after having played the violin in the Lamourcux Orchestra. For many years he served as violinist, then as concertmaster, of the Baltimore Symphony Orchestra. He was also a faculty member of the Peabody Conservatory of Music in Baltimore for almost half a century. In 1936, after twenty years in the first chair, he resigned from the Baltimore Symphony. For many years, he was the faculty representative of the Ecole Normale de Musique in Paris, examining American students applying for admission there. His wife, the former Ruth Truitt, a member of the Baltimore Symphony, was on tour with the orchestra when Van Hulsteyn died.

VARKONYI, BÉLA, pianist and teacher. January 1, 1947, at the age of sixty-eight, in New York City.

Born in Budapest, he was formerly professor of music history at the Liszt Conservatory there. He lived in America since 1922, teach-

ing music privately. His widow is the former Louise Krisanich, who had sung with the Budapest Opera Company.

WAGNER, JOSEF, pianist and composer. March 3, 1947, at the age of thirty-eight, in New York City.

Born in Breslau, Germany, in 1909, he studied the piano with Bronislaw Pozniak in Breslau, and Richard Roessler in Berlin. He was also a pupil of Egon Petri, Ernst August Voelkel, and Paul Hindemith. After completing courses in music, art history, and philosophy at the Breslau University, he won the German Blüthner Prize in Dresden in 1930. Two years later, he won the International Chopin Prize in Warsaw. He came to America in November 1937, after an extensive European concert tour. He has appeared throughout the United States and Canada. In 1945, he organized a quartet, the "Musical Interlude," and toured the South Pacific, including such outposts as Saipan and Iwo Jima. He also appeared on major broadcasts and recorded many contemporary chamber-music works. His compositions include chamber-music, songs, choral works, and piano pieces. He was particularly successful with his arrangements for two pianos.

WEAVER, PAUL J., music educator. October 14, 1946, at the age of fifty-seven, in Ithaca, N.Y.

Born in Reedsburg, Wis., in 1889, he was graduated from the University of Wisconsin and began his professional career at Racine College. In 1919, he became music director of the University of North Carolina, and remained until called to Cornell in 1929. During his tenure there, music became for the first time a major course of study. His influence spread beyond the classroom and brought extra-curricular musical activities to a point where they were second only to football in student support. By 1937, the annual report showed that ten per cent of the entire student body was actively participating in the various choral and instrumental groups he had organized on the campus. He was also an Associate of the American Guild of Organists and appeared frequently in recital as well as in radio lectures.

WELLING, RICHARD W. G., music patron. December 17, 1946, at the age of eighty-eight, in New York City.

He was one of the founders of the New York Symphony Society and honorary secretary of the New York Philharmonic-Symphony Society following the merger of the two organizations in 1928. He was also a member of the board of directors and executive committee of the orchestra, and prominent in other civic activities.

WILLIAMS, ERNST S., trumpeter. February 8, 1947, at the age of sixty-six, in Kingston, N.Y.

Born in Wayne County, Ind., he toured the country as soloist with the Sousa, Pryor, and Goldman bands. He conducted the Symphonic Band of New York University, and became first trumpet player for the Philadelphia Orchestra. At one time he was dean of the Ithaca, New York, College of Music, and after 1930 he conducted the Ernst Williams Summer Music Camp at Pine Grove, N.Y.

WINKLER, EMIL K., pianist, and music educator. November 20, 1946, at the age of eighty-six, in Auburn, N.Y.

Born in Leipzig, Germany, he was a graduate of the Royal Conservatory there, having studied with Richter, Reinecke, Jadassohn, and Schreck. For a while, he toured the United States and Canada as concert pianist. For thirty years, up to the time of his retirement in 1926, he was director of music at Wells College, in Aurora, N.Y. Among his many works were the twelve piano pieces entitled, collectively, *Dreams of Childhood*.

WOLFE, LEROY E., music critic. September 14, 1946, at the age of fifty-five, in Philadelphia, Pa.

For many years he wrote a syndicated column of record reviews for the Philadelphia *Inquirer* under the pen-name of Michael Shaw. He also wrote criticism on art under the name of R. Edward Lewis. His wife, the former Dorothy Reese, is a painter.

YOUNG, REV. JAMES H., choral director. October 10, 1946, at the age of forty-three, in Notre Dame, Ind.

Born in Perth, Minn., he was ordained in 1936, and after two years as director of the Seminary Choir he went to New York as faculty member of the Pius X School of Liturgical Music at Manhattanville College. He was known as an authority on the Gregorian Chant.

ZAVELLI, SOL., violinist. December 24, 1946, at the age of seventy-five, in New Rochelle, N.Y.

He was born in Russia and studied the violin at the Imperial Conservatory in Moscow with Leopold Auer. In 1895, he came to the United States, joining the New York Symphony Society as first violinist. Fifteen years later, he joined the orchestra of the Metropolitan Opera House where he played throughout the period of Arturo Toscanini's direction.

I N D E X

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